

Music, Poetry and Art - 1931

Negro Art Seen as Basis of American Cultural Growth by Noted Educator

Amsterdam News

Paper by Dr. Alain Locke Read at the Tenth Annual Student Service Conference

Anna Arnold Presents Views

9-9-31

Negro art is the basis of American culture, and is at present enjoying a well earned spiritual victory in this country, according to a paper by Alain Locke, professor of philosophy at Howard University, which was read at the tenth annual conference of International Student Service at Mt. Holyoke College, South Hadley, Mass., Monday.

The paper was read by Miss Anna Arnold, secretary of the West 137th street branch of the Y. M. C. A., who is a delegate to the conference.

"Negro art," the paper states, "is the result of the interaction of American factors on the Negro, in which the external factors have been as important as the internal, and registers its contagious influence on the common life of the country. It is the cornerstone of the distinctive American culture and art now in the making."

Dr. Locke is detained in Germany at present because of illness. His paper contends that the best white American playwrights are the leading exponents of Negro art, and cites Eugene O'Neill, DuBose Heyward, Marc Connelly and Julia Peterkin to support his contention.

SAYS ART RAISES STATUS OF NEGROES

Dr. Alain Locke Declares Nation Is Reevaluating Race for Its Contributions.

'CREATIVENESS' IS PRAISED

Paper Read at Mt. Holyoke World Student Gathering Terms Them

"Instinctively Artistic." Special to The New York Times, SOUTH HADLEY, Mass., Sept. 7. A Negro renaissance, resulting from

cient, but emotionally sterile land.

"And so, by a curious irony, these rejected elements in the American social democracy have become the cornerstone in the making of distinctive American culture and art."

"In American art of the present day, the Negro is having its well-earned spiritual victory. We may expect a new evaluation of the Negro in America, beginning of course with the cultured minority, but spreading gradually through the whole body of public opinion."

Benefits to Negro Pointed Out.

"On the Negro mind this has already registered. Yesterday Negroes were suppressing racial characteristics, physical as well as emotional; today on the whole, they are emphasizing them, with pride and a comparative absence of apologies."

Concerning the future of the relations of whites and Negroes he said: "On the one hand there is the possibility of a fine collaboration spiritually between these two groups with their complementary traits and qualities. They have great spiritual need, the one of the other, if they will so see it."

"In white America the Negro has the pattern of practical endeavor and discipline, and the mastery of physical and scientific civilization, both for his own good and for the sake of his handicapped brother in Africa, to whom he is a possible missioner of civilization. In black America the white man has either a base or a noble antidote to puritanism and its emotional sterility, depending on whether he contacts with the Negro spirit on the low level of primitive animalism or on the higher level of fine artistic expression."

recognition of the Negro as an artist and creator of culture in American life and from his own realization of a new spiritual power, was pictured as now in progress by Dr. Alain Locke, Professor of Philosophy at Howard University in an address read before the conference of international service at Mount Holyoke College this evening.

Dr. Locke, who was in Germany, sent his paper on "The Negro in Art" to be read before the gathering of thirty-nine countries at its meeting to discuss the Negro.

Dr. John Hope, president of Atlanta University and Morehouse College, who as head of these Georgia institutions has had ten of his graduates become presidents of Negro colleges and universities, spoke on "Negro Education in the United States."

Dr. Locke predicted that "we may expect an ultimately changed social attitude, more ready to accept and recognize the material achievements of the Negro masses in economic and educational progress than would otherwise exist without some movement by which group prestige can be developed."

Gains From Suffering Are Seen.

Saying that salvery had subjected the Negro to a great spiritual discipline and had isolated him somewhat "from the powerful materializing and standardizing process of American life, and thus have preserved the Negro sense of folk solidarity, and with it whatever peculiar folk-values there were emotionally and spiritually intensified by suffering."

He went on:

"I am not condoning slavery and prejudice, but merely chronicling their final effects, so the negro has been made the most sensitive spiritual medium in the land; almost the sole instinctively creative and artistic element in a practical and effi-

How "Jazz Age" Got Its Name: Story of Famous Slang Word

By Charles Collins.

THE classics are coming to town with pomp and circumstance. Ethel Barrymore is bringing "The School for Scandal" to fill the gap caused by the precipitate retreat of Lou Holtz and his "You Said It" stooges. The Chicago Civic Shakespeare society is opening its third season, with stellar reinforcements for its faithful torchbearer, Fritz Leiber.

All of which sounds decidedly impressive. It should inspire a theatrical journalist to learned and eloquent essays upon the masterpieces of English comedy and tragedy. A crisp article about all the dear, dead actresses who have won fame as Lady Teazle since David Garrick's time might be in order. Or a column of sturdy research into the authorship of Shakespeare's plays, telling why they may have been written by Francis Bacon, Baron Verulam and Viscount St. Albans; by Rogers Manners, fifteenth earl of Rutland; by William Stanley, sixth count of Derby, or by Edward de Vere, seventeenth earl of Oxford—all members of the Shakespeare's Ghost club—might be apropos.

Origin of "Jazz"?

Nevertheless, I shall let the opportunity pass. Today I intend to reveal a secret that I have been keeping for years. I intend to tell the world the origin of the crazy little word out of stage slang which has been adopted as the official description of the age we live in. I will speak for a few minutes, fellow playgoers, upon "jazz" as an addition to the American language.

When Dr. Craigie, the wordsman of the Midway, embalms "jazz" in the dictionary that he is now compiling, and issues his definition with etymological notes upon the various theories of its origin, the announcement will probably be first paged in the newspapers. His work has been in progress for two years or more and assortments of his definitions have often been published, but thus far he has remained silent on the subject of "jazz."

Perhaps he has not yet reached the letter "J." On the other hand, he may be in doubt about the correct explanation of this famous gutter-snipe of a word. For "jazz" is indeed a baffler. Here is a word that will go spinning down the ages as the label for an historical period; and yet no one knows to a certainty whence it came or how.

Pre-War Usage.

No one, that is to say, except my-

self and a certain fellow sciolist. We made the great discovery by accident and brilliant guessing, and have refrained from publishing the results of our work for fear that some philologist would arise and hurl a library of scientific refutation at our heads. But now that Scott Fitzgerald, who claims to have promoted the Age of Jazz in his novel, "This Side of Paradise," has announced that the period is waning, it is high time to speak.

I first heard the word "jazz" in August, 1914. It was used by a pair of vaudeville comedians to describe their profane and vulgar additions to the text of a comparatively pure and harmless musical comedy. Soon after I had heard it spoken, I saw it in hand lettered Roman capitals on the informal announcement of a dance floor band. In my first view of the immortal word, it was spelled "jass." I remember it clearly, because the "s's" were standing on their heads—a touch of unconscious symbolism.

It should be noted that the comic claptrap employed by my brace of clowns under the name "jazz" was matter interpolated into the author's text. It was rude free hand stuff—japes, gags and patter—that they had often used before and kept in their memories, available when an easy laugh was desired. George M. Cohan and the entertainers of his youth would have called it "hokum" or "gravy." These wags called it "jazz."

Extempore Jesters.

To illustrate their method. When one of them thought that the plot of the show was beginning to bore its audience, he paused, in a scene of wooing 'neath an old apple tree, and recited the following ditty, apropos of nothing:

A wonderful bird is the pelican,
His bill can hold more than his belly can;
He can take in his beak
Enough food for a week—
Now I wonder how the hell he can.

My curiosity was aroused, not by these slabs of "hokum," but by the word the brazen buffoons used to describe their additions to the text. I asked one of them what "jazz" meant, and was given an obscene synonym, for which "tripe" and "bilge" may serve as substitutes. His definition is a matter of no importance, for words that roll in the gutter pick up an amazing amount of muddy metaphorical meanings.

After making note of this early appearance of "jazz" as a term for interpolated and often improvised matter in a stage entertainment, let us consider the most striking characteristic of "jazz" music. It is fantastic elaboration of rhythmic ac-

cent and harmonic pattern, usually improvised by ecstatic horn blowers whose eyes seem almost to pop out of their heads with glee over their inventions. The most gifted "jazzers" in an orchestra are free hand, spur of the moment men. They improvise and interpolate orchestral color into a score, just as my comedians improvised and interpolated words and jingles into the text of a libretto.

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Found in Arabia.

Now then, turn to your Arabic dictionaries and look up the word "jaziren." You will find that it is a term out of the vocabulary of Arabic prosody, and means the interpolations and improvisations practiced by medieval Arab story tellers as they gave open air recitations of tales from the "Arabian Nights."

These interpolations were usually in verse, and were chanted. The more gifted an Arab story teller was in his "jaziren"—the better he "jazzed up" the text—the better the Bedouins liked his stuff. They didn't want the same old stories in the same old way, night after night around the camp fire at the oasis; they demanded their "Arabian Nights" plus "jaziren."

If you haven't got or can't read an Arabic dictionary, try the article on Arab story tellers and their technique that prefaces Sir Richard Burton's translation of "The Thousand and One Nights." You will find there a passage on "jaziren." And if the meaning of the Arabic word isn't precisely the same as the meaning of "jazz" as used by my comedians of 1914, and also, if it does not represent in chanted story telling the standard practice of modern jazz musicians, then I am the world's worst word detective.

* *

Underworld Slang.

Your academic philologist will call this a coincidence and dismiss it as unworthy of a scholar's attention. He will ask for manuscript evidence of the transfer of the word from Arabia to the slums of the United States in which it took root.

However, words of this type live underground, so to speak, for centuries, finally coming to the surface in surprising places. They drift in dark eddies of folk speech, in the argot of thieves and bawds and hoboes; and now and then one will float out into the main current. For example, there is the Old French "guinge," used by François Villon and his sinister crew—it cropped up in American slang, not many years ago, as "gink."

"Jazz" may have come to this country as a loan word in the language of some African tribe, borrowed from Arab slave traders. Attempts to trace it to Negro speech and the west coast of Africa, however, have been fruitless.

In my rôle of brilliant guesser I suspect that Gypsy bands, traipsing

across the Near East and into Europe, carried the word with them. It related to the arts of open air entertainment that they practiced, and might easily have been adopted as a bit of slang. They have put many a word into the cant of English and American show folk.

* *

One for the Books.

Here, then, is the notation on the most notorious word of the American language in my own private dictionary:

"Jazz: a form and technique of American popular music, characterized by fantastic elaborations in rhythmic accent and eccentric variations in harmony. The word is also used in many shades of meaning with reference to eccentricities of American manners during the war and post-war periods, 1914-'31. Probably derived from the Arabic 'jaziren'."

Music-1931

Roland Hayes Presents Artist In New York City

By EDWARD G. PERRY

NEW YORK, Feb. 5—A young baritone, Edward Matthews, who is sponsored by Roland Hayes, gave his debut recital here at Town Hall recently. He sang to an audience that was not very large, but from appearances it was an audience that was quite fashionable and certainly appreciative. His program included old classics and songs, and the inevitable spirituals. Among them were two songs, curiously enough, written for soprano voice. *Courier*

The first group included Monteverde's "Lasciatemi morire," Scarlatti's "Gia il sole dal Gange," Purcell's "When I Am Laid In Earth," from "Dido and Aeneas," and Handel's "Where'er You Walk," from "Semele." *2-7-31*

In the second group, beginning with the first number, Schubert's "Nacht und Traume," Mr. Matthews disclosed a voice of rich quality, which he handles with excellent skill. The second number, Schubert's "Rastlose Liebe," is a delightful air, and the young artist captures its mood, thereby giving the listener much pleasure. This group was closed with two numbers by Brahms "Die Schnur, die Perl and Perl," and "O Liebliche Wagen." And although the singer's voice did not seem to be one of large resource, he sang the latter number in a robust manner that was highly pleasing.

The third group included four songs in English, beginning with Berresen's "If You Have Kindly Feeling," which is set to a beautiful, if sentimental poem. Backer-Lunde's "Idyl," Bridge's "All Things That We Clasp" and Roger's "The Last Song" were the other numbers in this group. Mr. Matthews sang all of them in a generally pleasing voice.

As usual, the spirituals composed the last group. There was one, "I Want Two Wings," arranged by the singer himself. It is a spiritual which stands alone in the beauty and richness of melodious rhythm. At the insistent applause of the audience, it was sung three times. The other spirituals, which concluded the printed program, were arrangements of Harry Burleigh's "Hear de Lambs Cryin'," Percival Parham's "Done Made My Vow," and Hall Johnson's "City Called Heaven."

HAMPTON CHOIR AND QUARTET EUROPEAN MISSION

By George F. Kecham

(In the Southern Workman)

Bay State American Review

The nave of Westminster Abbey packed solid except for a hollow square over the grave of David Livingstone. In this hollow forty young Negro students from America, very self-possessed, laying a wreath upon the grave. Later the vast congregation carried away by the singing of these students. It was a composition by a Negro composer that they sang, a composition based upon Negro themes not a flamboyant exotic thing, as some might suppose, but a composition wrought according to our best occidental traditions. *Hampton Review*

All this had never been done before. People had said it could not be done now; that it would be possible for a Negro choir from America to gain entrance into the Abby because, you see, the Abbey is the traditional center of traditional England. They reminded

us that even the Primate of all England, His Grace the Lord Archbishop of Canterbury himself, could not force his way across that sacred threshold if it happened to be barred by the dean. They did not say as much, but evidently they fancied the dean would bar the way now, and yet the dean himself officiated at the little service. The dean realized its significance. A writer in the Christian Century expresses this significance in these words:

"There is always a great crowd of witnesses in the Abbey, but on that spring afternoon it was of two faces I was thinking, those of David Livingstone and Samuel Chapman Armstrong. These two men who love the dark races had brought about this marvel, that in the ancient Abbey these singers were present, sharing in the common worship of those who belonged to another race. There have been many whose guilt it must remain that they separated the races from each other; Livingstone and Armstrong were reconcilers, and reconciliation always wins in the end."

Negro spirituals in the great English cathedrals. Negro Americans—four of them this time—standing under the ancient rood screen of Canterbury not far from the tomb of the Black Prince, that most romantic figure in British history, quietly singing, "Were you There When They Crucified My Lord?" to a breathless congregation which packed the huge auditorium. The crowd had to hear a choir festival of 1,100 voices. This was altogether unexpected—delightfully unexpected. It had never been done before. They declared they would never forget it. Musicians had warned that the four men probably could not fill so vast a place, but when it was over the same persons admitted that the ancient builders knew how to build for sound so that if one "used common sense and avoided spectacular methods he could be easily heard."

The dean told the singers that because of the rare spiritual gift brought these four men that afternoon they had henceforth and forever earned a place for members of their race in Canterbury

Cathedral—the spiritual capital of the English speaking race. There had been a similar scene in Manchester Cathedral and there were similar scenes in Winchester Cathedral and in the new unfinished cathedral of Liverpool. The dean of Manchester, Dr. Hewlett Johnson, wrote as follows

after the service in his cathedral: "And it is something more than the mere charm of the singing—the beautiful though that was—which I want to thank you for. England still has heavy responsibilities throughout the world and amongst people of all languages, colors, and ideals. It is then of supreme importance that our democracy, with its growing power, should think and feel sympathetically towards those who come under our influence in distant lands. Could this be better done than by these singers? I still picture them standing up there on the medieval gallery screen against the glorious old roof in the still cathedral and bathed in the soft evening light; I hear those plaintive and moving songs revealing the spiritual depths—deep though simple—of the Negro peoples. Lifted, as they lifted us, on this level one felt an essential unit which was richer than either element alone. The hundreds who heard them felt as I did; who knows where the repercussion of this thing ends? The mission of your singers is greater than you know and perhaps you will permit one who perceives in some measure that greatness to tell you so."

Four Negroes singing spirituals to over 2,000 young Scotchmen away up North in Blantyre at the very spot where David Livingstone first saw the light of day.

Four Negroes singing those same moving songs to a breathless eager group of young tail-coated Etonians (coming from England's best families) and later to the student bodies of nineteen other selected English Public Schools (also from the best families). It was the first time it had ever been done.

(A confused and morally weakened world is in need of an exhibition of courage, midst scenes which challenge the intellectual

calibre, the moral stamina, the spiritual insight, and vision that form and support the right attitude. M. Ed.)

Rousing cheers on the part of the boys and modest but persistent requests for autographs—all if it was very natural and sincere.

There had been some question as to whether the old songs would have the same appeal with the English school boy that they have with his American cousin. The answer came in a positive affirmation. What happened in the first school was repeated in all the others. It is true that when the programs started, the British lads were not quite sure what it was all about; it was so different from what they had heard before. But it did not take them long to discover they were having a good time, and then they became wildly enthusiastic.

The enthusiasm of the English school lads was similar to the enthusiasm found in our best girls' schools at home. This is no reflection upon the manly qualities of English Public School boys. It is rather an appreciation of a frank seriousness and a lack of sophistication. Certainly, the simple existence which these boys lead—an existence devoid of non-essentials and even of many things which some American mothers probably would consider as essential—must make them capable of appreciating the fundamental things of life. That, at least, is the argument for this type of education.

The headmaster of St. Edmund's School, Canterbury, wrote after our visit:

"Your good will tour will be a very triumph and you will find an enthusiastic welcome wherever you go. The Quartette will return to Virginia feeling that they have the warm and grateful regard of all that have been privileged to meet and hear them."

The Headmaster of Oakham School wrote:

"Such insular prejudice as may have existed in Oakham before you came—and there may have been some, though I never heard of it—has been quite definitely dispelled for all time. This is

the battle scared Nations of the old today are more sensitive to the pricking of a censuring conscience, and every race is being weighed in balances of the other, to find aught worthy of emulation: the Negro will be discovered in his Spirituals. M. Ed.)

in educational institution, as you know, but you and your friends, whom we are proud to rank now as ours too, have done for the education of my boys what I could never have done."

The Headmaster of Uppingham School wrote:

"International and inter-racial good will is a difficult thing to cultivate in the minds of the young and yet it is the young people who will form public opinion in a few years time. If there is prejudice in the young it is largely due to ignorance and to the fact that they so seldom see the other nations and the other races. There is no time for boys at school to pay visits to other countries. They have their work and that must come first, but I do feel that this visit this afternoon has done real good here and I am sure it will be the same in other schools."

The Chaplain of Charterhouse School wrote:

"They kept us intent upon their art; art through, in or by which such distinctions color vanished. It was a wonderful experience."

Spirituals are popular in England. Music shops are full of them in sheet music and bound in books. Yet the majority of people had never heard a spiritual sung by a group of Negro singers. It was a new experience. Then, too, the people know very little about the Negro American. He is still pictured by the average Britisher as an uncouth plantation worker with calloused hands; the idea of crediting him with scholastic attainments, Phi Beta Kappa keys, volumes of poetry and prose, was unheard of. Is there any wonder questions were asked which seemed strangely naive—questions as to the language the men spoke when at home (this by an Oxford person in a long black robe) and how it was possible to train them in such clear understandable English, and whether they were really Christians, and so on? But we would have been disappointed had there been no questions; then our demonstration would have been altogether unnecessary.

(It is becoming to be universally conceded, that one man may do what another has done; (material and physical) hence the interest and concern of the people is in the question, not who, but what kind of people are the Negroes? M. Ed.)

Later, stolid Dutchmen in Rotterdam jumping to their feet and shouting and then actually banging chairs up and down to express approval—these people also realized it had never been before, that history was being made.

It was true there had been other Negro performers in this part of the world. There had been those rare artists—Roland Hayes and Paul Robeson—and there had been the Fisk Singers. But also there had been performers, some in groups and some singly, that had been apt to think of their own pocketbooks rather than of the dignity of their race. There had been a great number of these and they had been content to content to "revert" to type or to what they fancied, or their managers fancied ignorant Europeans would consider was "type," until many thoughtful people had wondered, "Why educate the Negro at all if this is the best he can do with his sixty odd years of freedom?"

Better leave him in his original state like that group of African adorigines with distended saucer lips which had revolted even hardened sensation seekers in a Paris music hall a few months back. At least those folk knew no better, and, being savages, they were privileged to do queer things.

(A perfect rendition of the classics, and songs of other races, can be at best, only an imitation of a people whose environments and condition stirred the emotions to seek expressions distinctive and peculiarly their own. M. Ed.)

Four Negroes witnessing the Trooping of the Colors on the King's birthday from an upper chamber of 11 Downing Street—Mr. Snowden's house. A noble Lord confined afterwards that he had never seen this famous show because he had never been fortunate enough to secure a ticket; but then the four men from Hampton were ambassadors of good will and were being treated as such. Their younger brothers and sisters

of the Choir had been invited to sing before Mr. MacDonald and a room full of guests in the house next door, and on their arrival in England had been received by the Lord Mayor of Plymouth. This worthy, in full robes of office with a golden chain about his neck, and his assistant mayor and two mace bearers, also in robes, and a long official speech of welcome, had been very deliberate and taken plenty of time for the reception. The other passengers had been forced to wait on the tender, first on one foot then on the other, until the exercises were quite over. The Lord Mayor was in no hurry. Why should he be? He had never had such an experience before. He, too, was making history.

The London *Spectator* said of the first Choir Concert in Queen's Hall London:

"These Negro choristers stand in four grave rows, the women in white with their hands folded before them, the men in black with hands behind their backs. And they sing simply. There is no visible effort, no heaving of chests; pure voices rise with miraculous unity from the Choir as a whole. If a solist takes part, it is very unobtrusively to the eye. Their attack is faultless, their precision remarkable, and the degree of polish the Choir as a whole attains deserves the highest praise for their conductor, Dr. Dett."

A preliminary survey a year before had shown the practicability of the plan. The idea had been born in the mind of Mr. George Foster Peabody, that staunch friend of the Negro. Mr. Peabody had appreciated how the Negro reveals his real self through the medium of his music. Appreciating also the truism that music is understood by people irrespective of language or racial differences, he became convinced that with a musical demonstration it should be possible to arouse interest for the race among those whose interest would count the most and in a way that would be net to impossible through the written or spoken word.

First of all the necessary money had to be raised, because none of

the funds intrusted to Hampton could be sued. The money was secured from three good friends of the school who believed in the soundness of the venture. Then the plans began to take a definite form.

Dr. Moton arranged for the Choir to sing, just before it sailed, at the White House. This paved the way for the memorial in Westminster Abbey and the program in 10 Downing Street. It helped secure various American Ambassadors as patrons in the different countries to be visited. It also helped to pave the way for the coming of the Quartette to Great Britain. The entire venture soon became one of national—nay international importance.

The Quartette sang seventy times in Great Britain. It sang in four large cathedrals and nine other churches. It also sang in twelve public schools and twelve other educational centers including Oxford and Cambridge. There were, besides, twenty-eight other appointments, including several private homes.

In Liverpool the Quartette sang at two services in the Cathedral. The first was arranged by the Bishop and the Lord Mayor for the Lord Mayors and their suites from Amsterdam and Hamburg. Admission was by invitation only. In the afternoon there was a public service. This had not been advertised. The Vice Dean, in introducing the Quartette, stated that as the music to be sung was "nothing less than a spiritual testimony of the faith of the American Negro people" he did not consider, it appropriate to use "publicity which might only bring curiosity seekers and persons interested in new sensations." Yet there was a great congregation. Later the Bishop wrote:

"By their most delight singing they commended not only their art but themselves and the people they represent. We shall retain the impression they made which will color all our thoughts of the Negro race and our sympathy with them."

In Winchester the Lord Bishop arranged three programs. He was deeply in sympathy with the

purpose behind our venture. The first program was held in the Bishop's own drawing room at the Wolfsey Palace and was for the clergy of the diocese and their wives. The second was in the nave of the Cathedral the largest nave in the world. The third was in Winchester College. The Bishop was attending Lambeth Conference at the time, but came up for the program in the school even though it meant returning very early the next morning. Later he wrote:

"The trip has been abundantly justified. Not only has every one so far as I have heard, immensely enjoyed the music, but it has been most valuable in bringing home to our people here the work of the Institute and the growing cluture ing one day atork in bp

There were five programs during one day at York, including an official reception by the Lord Mayor. Then came Edinburgh which resulted in the following letter from the Rev. James Black, D. D., minister of St. George's Church:

"We do not understand each other because we do not know each other; and this visit has done much to let a 3000 audience know and understand our Negro brethren. May I say that it was a great personal pleasure to meet the men and I was charmed with their singing? Many have asked me to say the same on their behalf."

The Choir gave programs made up of classic choral music, developments and arrangements of Negro spirituals, and some Negro spirituals in the traditional manner. The Quartette sang only the traditional spirituals.

The most popular spiritual in Great Britain was "Were You There When They Crucified My Lord?" The popularity of this song was largely due to the fact that it was already known in Great Britain, although most people particularly outside of London, had heard it only in concert arrangements sung by white people or by Paul Robeson over the radio. It was the first time such audiences had heard it sung by a group of Negro singers. The Percenter of York Minister re-

marked after the men had given this spiritual in the Mansion House that now he realized it was as impossible for a soloist to sing these songs adequately as it would be, for instance, for that same soloist to sing the Halleluiah Chorus. The Quartette aroused interest wherever it appeared. Great of serious people upon the proph- for additional appointments grew of the races. The four in volume from mday to day and the audiences increased in size. Most of the places visited expressed a wish that the men repeat the visit the another year and some of the Public Schools declared that they had would like to welcome the Quartette annually.

Charleston, S. C., News & Courier
Wednesday, February 25, 1931

Preservation of Spirituals Wins Society National Fame

Charleston Musical Group, Singing Negro
Melodies, Wins Acclaim of Music Lovers.

Book to Be Published Soon

By ELIZABETH G. MALLOCH

Charleston's Society for the Preservation of Negro Spirituals has perhaps done more to spread the fame of the old city than any other local organization. Established several years ago by a group of men and women who had known and loved from childhood the half hymn, half folk song of the negro race, the society has become famous the country over through its perfect rendition of these beautiful old melodies.

America owes this group a great debt, for it has saved from being irrevocably lost our only real folk music. The governing officers of the society are Major Alfred Huger, president; Augustine T. Smythe, vice-president; C. H. Drayton, secretary and treasurer, and Mrs. W. E. Hutson, executive secretary.

In order to keep in close touch with the source of the spiritual, the society visits from time to time the remote districts on the Combahee, Ashepoo and Santee rivers, where the unsophisticated negroes still sing their old spirituals at their prayer meetings. Here first hand, they learn new tunes and words, both of which are memorized. They have never learned a spiritual from a book. There is something about the spiritual, with its complex harmonies and rhythms, which defies notation. It must be carried in the mind and the heart and in the rhythm of the body.

The society has appeared in New York, Philadelphia, Boston, Wilmington, Savannah, Aiken, Salem, Columbia, Spartanburg, Greenville and Summerville. Articles concerning the performances of the society have appeared in the Music Magazine of the National Federation of Music Clubs, the Atlantic Monthly and the Etude, with special articles by the Associated Press. The proceeds from every concert go to the relief of the poor negroes, to whom, as a race, the society feels indebted for such exquisite melodies. Only two benefit performances for a cause other than its own charity have been given by the society, and those were both to help in the purchase of the Robert E. Lee home in Virginia.

The society is at present engaged in compiling what will be a valuable contribution to American folk music and American literature in general—a book to be called "The Carolina Low Country." This will be a collection of fifty negro spirituals, besides literary and artistic contributions from the leading authors and artists of the city. The book, which is being published by MacMillan, will be issued in a limited deluxe edition of 400 copies which will be bought and sold by the society alone. Already about 300 copies have been subscribed and it is expected that all will be sold before the book comes out. The proceeds of the limited edition will go to the society's charity. A second, or trade edition, will likewise be published by MacMillan.

A list of the proposed contents of the book is enough to sell a copy immediately. It includes a preface, by Augustine T. Smythe; "The Low Country," by Herbert R. Sass; "The Story of the Low Country," by Alfred Huger; "Charleston, the Capital of the Plantations," by Thomas R. Waring; "Plantation Life and Shadows," by Archibald Rutledge; "The Negro in the Low Country," by DuBose Heyward; "The Negro Spiritual," by R. W. Gordon, chief of archives of American folk song in the Congressional library of music, and an honorary member of the society; two poems, "Yemassee Lands," by Beatrice Ravenel, and "Island Boy," by Josephine Pinckney and, to complete the book, the airs and words of fifty spirituals arranged by Katherine Hutson, Caroline Rutledge and Josephine Pinckney. The Gullah used, conforms in spelling to the rules established by Gonzales in "The Black Border." There will be footnotes explaining difficult words and drum beat signs to show the movement of the hands and feet. With the exception of but one or two, a majority of these spirituals have never been printed before.

The artistic contributions to the book follow: "Jacket," by Anna Heyward Taylor; an end piece of a map of the low country by Augustine Stoney; "Middleton Oak," "The Beach at Edisto," "The Great Blake Reserve," and "Going Home

Along the Rice Field Bank," four water colors by Alice R. Huger Smith; "Court House Square," "Kitchen Court Yard," "Venders," and "St. Philip's Portico," etchings by Elizabeth O'Neill Verner; "Drayton Hall" and "Utah Plantation," pen and ink drawings by Albert Simmons.

On the outside of the book will be an impression in gold of the seal of the society, designed by Albert Simmons. The limited edition will contain the names of the members of the society and the autographs of the artists and authors may also be included. The book is in process of preparation now but will not be published until the fall. MacMillan considers it a unique publication and believes that all the time necessary for flawless workmanship should be allowed its compilation.

It is the aim of the society to publish in years to come, a history of the society and its work, also to publish more spirituals and special studies in relation to negro music.

The Society for the Preservation of Negro Spirituals is an organization of inestimable value, for not only is it preserving the "Song of Charleston" and of the low country, but it is also perpetuating the only real folk music of which America can boast.

Charleston, S. C., News & Courier
Wednesday, February 25, 1931

CHARLESTON WINS VISITORS' PRAISE

National Music Club Federation Group Lauds City's Hospitality

Last spring from April 6 to 12 the board and officers of the National Federation of Music Clubs of America held its convention in Charleston. The delegates were entertained liberally at the Pringle House, the Musical Art club, by motor trips to the gardens and the Isle of Palms and Sullivan's Island, by the Society for the Preservation of Negro Spirituals, and by the Southern Home Spirituals.

The conference as reported in full in the Music Club Magazine and the general impression made on the out of town members by Charleston hospitality can best be expressed by quoting from the magazine:

"In the thirty odd years of its existence, the National Federation of Music clubs has been magnificently entertained at its meetings in many varied and beautiful surroundings, but no experience transcends that of

this lovely old Southern city. Charleston, living up to its tradition as the cultural center of the old South, and America's most historic city, old, aristocratic Southern Charleston completely won the hearts of every member of the federation's personnel."

Capacity Audience Hear Negro Singers In Spirituals Contest; Silvertone Four Take First Place; Others Are Also Good

Another musical event was scored as a complete success last night when Lynchburg Negro singers pitted their songs against each other in the third annual spirituals contest. All of the singing was good, but honors were won by Silvertone quartet, by Arnetta Jones for the third time, and Melvin Wright, the latter two competing in the solo groups.

The Bonner singers, who did not enter the competition, drew a tremendous ovation from the audience and added greatly to the program, singing seven numbers in a plaintive harmonious manner.

An introductory number, sang by the Silvertone quartet surpassed all others in the sense that it was most typical of the Negro songs. The rhythmic beat of the tom-tom almost could be heard as the bass voices carried on the refrain. "Swing Low, Sweet Chariot" was Silvertone's contest number.

1,500 Attend Contest

Packed to capacity, a crowd of 1,500 thronged into Court Street Baptist Church to hear the spirituals. The contest was put on by the city recreation department, and Hunton Branch of Young Men's Christian Association, J. E. Harris acting as master of ceremonies.

Those receiving honorable mention for second place were the Lily White quartet singing, "Somebody's Knocking at Your Door." J. Caesar Bryant, "My Way Is Cloudy," and Marion Walker who sang, "I'm So Glad." Separate awards were given male and female soloists.

Arnetta Jones sang "Deep River," and she was easily the winner, having a rich soprano voice. Melvin Wright put more of the real, old Negro melody into his rendition of "In My Heart" than any other of the male soloists, except possibly H. A. M. Johns who sang "I Stood on De Ribber Jordan." Both singers gave one the impression of the old Southern Negro chanting as he toiled in the cotton fields.

Give Well-Rounded Program

A well-rounded program was offered. In the beginning Charles Macleod led with much enthusiasm the entire audience in singing, "Study War No More" and "Roll Jordan, Roll," both races joining in the harmony. Nate Morgan assisted him to the accompaniment of Mrs. Lawson Turner.

An introductory playlet, "No, John No," was given by Lucille Jennings and Roy Peters, and it provided a clever touch of song service.

About the only fault that could be found, if it could be considered a fault,

was that several of the contestants, including the Silvertone quartet, did not have sufficient volume in their songs, so that it was difficult at times for those in the rear of the auditorium to catch the full spirit of the songs as they were rendered.

One of the numbers that drew much comment was "Everything I Feel the Spirit," sung by Alphonso Coles. He

Lynchburg, Va. News
Tuesday, March 3, 1931

Collusion Sore Point

"Since the closing of Caldwell Company have you had any contact with Rogers Caldwell, in connection with who was responsible for the conduct of the business?" asked At Robert McReynolds committee.

"Yes, Mr. Caldwell made the mark that he was president of the company and that he was responsible for its operations," said Donovan. Timothy's Irish was loud when the committee began to ask him to say that records of Caldwell and "It should have been done," said Donovan.

Back among the spectators today sat Percy N. Booth, of Louisville, as an "unofficial observer for J. S. Laurent, receiver for the Bank of Kentucky company, who recently filed suit for \$60,000,000 against directors of the Bank of Kentucky company, which witnesses have said, was in partnership with Caldwell and Company shortly before they both collapsed.

L'Eglise Quartette, composed of female singers, drew a round of applause on singing, "There's a Meeting Here Tonight," and they also contributed an attractive introductory number. The Lynchburg Wonders Quartette did not appear, as scheduled.

The Lily White quartet is composed of young Negro boys. They received an ovation when they made their appearance, as did the Silvertones, one of the oldest of Lynchburg quartets.

Bonner Singers in Repertoire

Responding generously to the rounds of applause of the audience the Bonner singers contributed greatly to the entertainment by singing seven numbers. They received encore after encore.

There are twelve singers in this group, and each was neatly attired in tuxedos. Perhaps their most interesting contribution was "Goin' Back to the Hills of Virginia," part of which they produced by imitating various musical instruments. This repertoire was rendered while the judges were arriving at their conclusions as to the winners.

Mrs. Robert P. Munday, director of the city recreation department present-

I double I offering, "Nobody Knows De Trouble I'm So See," Laymon Walker singing "I'm So Glad," and Lawrence Jones contributing "Deep River."

Robert Ramsey, of chamber of commerce who presented the awards. He commended the Negroes highly for their entertainment, saying, "Negro spirituals are perhaps one of the greatest contributions to American music. Their popularity has swept the country from coast to coast." Silver shields, handsomely engraved, were presented to the winners of first awards. Others taking part were Napoleon and who is a very popular singer.

By CORA GARY ILLIDGE.

Hampton Choir in Impressive Concert

The long heralded advent of the celebrated Hampton Institute Choir became a realization Monday evening when it appeared in concert at Carnegie Hall. Under the leadership of Dr. R. Nathaniel Dett, distinguished composer-pianist, this choir of forty voices lived up to the many fine comments from the sixteen European cities visited last spring when the choir made a six weeks tour. These singers gave a program Monday evening which was as interesting as it was varied and beautiful as it was pleasing.

Their songs, many being Dr. Dett's compositions in which he has treated the Negro folk themes on the basis of dignity and artistry, were all sung with finesse. Crescendi and diminuendi were always made with exactness of proportion, one of the best examples being in the encore, "Lord Our God Have Mercy," a Russian Litany.

More balance in the voice parts might have given better tonal effect, but even with this, I hardly believe that the singing could have been more impressive. The soprano section was strong, and in it were two exceptionally good voices; the bass was almost equal in volume, but compared to these the tenor and alto were somewhat weak. This was not obvious when they sang mezzo-voice or more softly.

Besides Dr. Dett's compositions, a folk anthem, "Gently Lord, O Gently Lead Us"; a Negro Motet, "Don't Be Weary Traveler"; "Listen to the Lambs," "Let Us Cheer the Weary Traveler," and several encores, the choir sang Russian Liturgical songs, classics, and spirituals arranged by Diton and Johnson; secular folk songs arranged by Holst, Bartholomew and Robinson; "Fierce Was the Wind," by Noble, and "O Joyful Sound," by Schlieder.

Some of the outstanding renditions were the Bach "Break Forth, O Beauteous Heavenly Light"; Dett's Negro spirituals, "Fare You Well," "Were You There," and "Walk Together, Children," which were sung unaccompanied, while the choristers kept their seats, just as Mr. Dett explained they are sung at Hampton; Dett's "Hear the Lambs a-Crying"; Gretchaninoff's "As Waves of the Sea"; Dett's "I'm Going to Travel," this last being a masterpiece in its harmonic construction.

A very large audience gave tremendous applause.

HAMPTON INSTITUTE CHOIR APPEARS AT CARNEGIE HALL IN ONLY RECITAL OF SEASON AND WINS HIGH APPROVAL

Age 3-14-31
Twenty-two young women and eighteen young men, composing the Hampton Institute Choir, under direction of Dr. R. Nathaniel Dett, appeared on the stage of Carnegie Hall on Monday night, March 9, and sang their way into the hearts of a large assemblage of friends and admirers.

Remembering that the members of this group are bona fide students who are still pursuing their regular curricula, their singing presented a remarkable example of what can be accomplished by young singers under the wise and sympathetic instruction and direction of an accomplished teacher.

From the opening number, a folk anthem, "Gently Lord, O gently lead us," one of Dr. Dett's compositions, based on a Negro Spiritual from the Bahama Islands, the choir evinced particular aptitude in the singing of counterpoint passages, and to this was added as the program advanced, a similar proficiency in the singing of the classics, Russian songs, secular folk songs and Negro Spirituals.

The young singers gave evidence in their every movement of a well-balanced discipline, which applied not only to their singing, but to stage deportment as well. The girls, all in white, made a charming appearance against the black background afforded by the male choir attired in Tuxedos, and they maintained even a similarity in their postures, standing and sitting.

There was disclosed a fine command of nuance in their shadings and phrasings, ranging all the way from the merest breath of a pianissimo to the organ-like volume of a fortissimo. The quality of tone texture was of the most attractive, though, perhaps, the men were slightly superior in color and development. The girls sang with vigorous impulse, and their voices blended with a fine harmony, with particularly good effect in the higher reaches.

The whole program, from the simple forms of choral structure to the most complicated of polyphonic passages, was given with easeful assurance and authority.

The Russian liturgical songss were Cherubim in C and "O praise ye God" by Tschaiowsky, and "As waves of the Sea" by Gretchaninoff. An encore was "Lord, O God, have mercy." The feature of the second song was the striking rhythm maintained throughout by the choir.

A Negro Motet, "Don't be weary, traveller," by Dr. Dett, winner of the 1920 Bowdoin prize at Harvard University, and dedicated to George Foster Peabody, proved to be of unusual quality.

American composers were represented by "Fierce was the wild billow" by T. Tertius Noble, and "O joyful sound" by Schlieder. A group of secular folk songs brought the male choir in three numbers, "Swanssea Town," an English sea chanty, arranged by Holst; "Shenandoah," a song of the American mountain whites, by Bartholomew, and Robinson's "Water Boy," the Negro convict song. An added number was "Father Abraham."

Following the folk anthem, the opening number, Dr. Dett presented three classics, "Break forth, O beauteous Heavenly Light" by Bach; "Sky so bright" attributed to an ancient Netherlands Spiritual, Campion's "As by the waters of Babylon."

Then came a group of unadorned Negro Spirituals, sung by the choir as they are sung at Hampton, without direction by Dr. Dett.

hat they might be given with spontaneity and freedom. They sang "Fare you well," "Were you there?" and "Walk together, children," with "I'm goin' to travel," Dr. Dett directing, as an added number.

The final two groups were by Negro composers, the one bringing "Stan' still, Jordan," arranged by Johnson, and "Poor mourner's got a home at last" as arranged by Diton.

The last were Dr. Dett's compositions in anthem form, "Listen to the Lambs" and "Let us cheer the weary traveler." Following the first named, as an encore the choir sang "Feed My Sheep," and after the concluding number, the audience refused to be satisfied until "Run, Mary, run" and "Swing low, sweet chariot" had been given. Even then, following a special request from the audience, Dr. Dett had to call further upon his singers to render their alma mater song, "Hampton, my home beside the sea."

This was the choir's only New York recital as scheduled for this season.

HAMPTON CHOIR SCORES HIT IN CHICAGO DEBUT

The far-famed Hampton choir made its Chicago debut March 16 at Orchestra hall, and with its leader, R. Nathaniel Dett, scored heavily, with local music lovers who turned out in large numbers to listen to their singing.

The program, which was for mixed voices, was chosen with faultless taste that ranged from Bach to Burleigh. There were also several of Dr. Dett's own highly interesting works on the varied program.

A very noticeable feature of the whole program was the marked absence of anything in musician-ship which might be looked on as distinctly Negroid, although the voices had that richness and color which those of the darker race may never lose. Dett's fine training was always in evidence as his chorus sang. The whole was a remarkable demonstration of the clear conception of his gifted young students of the type of civilization of which they are a part.

'Pearly Gates' Brings Finest Vocal Season Performance of Atlanta

Through the original (and copyrighted) "Pearly Gates" Thursday night at the city auditorium, many of steadfast souls were ushered into paradise by the most trained group of voices that has appeared on an Atlanta stage this season. The voices were not really those of the heavenly host (as you might have suspected after the first or fourth spiritual). They were supplied by the music departments of Morris Brown College and were augmented by members of several negro church choirs in the city. It was necessary to remind the audience of this prosaic fact in or work with these voices, while you listened to a single instrument: gravitation, pipes a gale of such thunderous proportions that you shuddered, even ness of pitch combined with that grim on the road to the Pearly Gates. His name, whether by accident or from a sense of propriety, is omitted from the program, and that is a pity for he is a first-rate devil.

as it sailed over your head in some camp meeting scene, which was given over to spirituals altogether; or very nearly so; and to neglect the "morality play" which followed it. "Walk Together Children" is the opening number, and a soprano in the front row, who sings the leading part, has a voice which, though not a high-schooled instrument in solo parts, astonishes by its purity and range. "My Soul Is a Witness for male voices alone," "Hand Me Down the Silver Trumpet," "Let My People Go," and "Swing Low Sweet Chariot" were breath-taking in their richness. But when, in scene IV, the choir parted to disclose the "Pearly Gates," themselves, music (unhappily) preceded somewhat into the background, and drama took the center of the stage. You never saw, for a more theatrically effective instance, a more the devil than the one who besets pilgrims on the road to the Pearly Gates.

Music-1931

Hall Johnson Choir Scores At the Academy of Music

Hall Johnson, composer and musical director of "The Green Pastures" choir and winner of the Harmon music award for 1930, received a rousing welcome when he appeared at the Brooklyn Academy of Music on Sunday night with his choir, which presented a group of spirituals and secular songs.

A capacity audience was in attendance.

Leslie Coles, tenor, was compelled to repeat his two numbers, "I'm a Eas'man" and "Bye An Bye." Others who also responded to encores were Harold Foster, tenor, "St. James' Infirmary Blues"; E. M. Broadnax, bass, "Lonesome Road"; John Eckles, tenor, "It's All Over Me"; Waldine Williams, contralto, "Trampin'"; Winfred Gordon, soprano, "His Name So Sweet"; Harold Foster, tenor, "You Better Men"; N. Elam, tenor, "De Ole Ark's Rocking."

The program, which was in five parts, included "Good News," "Standing in de Need of Prayer," "Steal Away to Jesus," "My God Is So High," Part I; "Goin' to See M' Sarah," "Keep A-Inchin' Along," "Nobody Knows de Trouble I See," "Ezekiel Saw de Wheel," Part II; "Dis Ole Hammer Killed John Henry," "Carry Me Back to Old Virginia," "I'm a Eas'man," "Water Boy," Part III.

"What Kind O' Shoes You Goin' to Wear," "City Called Heaven," "Did You Read Dat Letter," "Religion Is a Fortune," Part IV; "Scandalize My Name," "By and By," "Hold On," "In Dat Great Gittin' Up Morning," Part V.

MISS STEVENSON HEADS KENTUCKY MUSIC FOUNDATION

LEXINGTON, Ky., Feb. 26.—Miss Willie B. Stevenson, of 822 So. Limestone street, this city, one of the outstanding musicians of Kentucky, and who is nationally known throughout the musical circles of the country, has been appointed state manager of Kentucky for the International Music Foundation. 2-28-31

Miss Stevenson will maintain an office at the above address and will have complete supervision of all local managers of the foundation in Kentucky.

To help foster this great movement within the race, Miss Stevenson is gladly taking of her precious time from her music a sufficient amount that the grand old state of Kentucky will be found in the very front ranks first, last and all the time.

NOTED NEGRO TENOR DELIGHTS AUDIENCE

Roland Hayes Appears Here in Concert At Auditorium; Praises Spirituals

Roland Hayes, negro tenor, singing before a crowded auditorium yesterday, gave a concert of which it is impossible to speak too highly. Hayes's voice was a sheer lyrical quality, a beautiful mellowness. His voice is soft, his singing natural and spontaneous. He seems to sing for the reason so many of his race sing: because music is their birthright, reward for their nearness to nature.

Twenty-five years of training have not killed the naturalness of Hayes's singing. That is apparent in his classical numbers as well as in his spirituals. Too classical treatment, a mechanical singing, of spirituals spoils them. They are for the people who first sang them. Hayes understands and interprets the negro spirituals to the fullest.

The same nearness to the theme, the soul of the song, is shown in his songs by the old masters, Beethoven, Handel, Mozart, Schubert. Roland Hayes is an artist and the possessor of a magnificent tenor.

In an interview after his concert, Hayes said he thought the negro spiritual offered the basis for the production of a music greater than any yet achieved. "The negro," he said, "has a nearness to nature; he reaches to the soul of a song. Here his songs exceed those of the white man. The white man has an intellect that the negro can not show. But, with spreading education and the aid of the white persons that understand the negro, a combination some day will be reached that will produce the finest music of the world."

"The negro can not do this alone," he added. "But with the aid of the white persons there may some day be reached a fusion of intellect and nature that will create music surpassing everything before it. We have all that has gone before to build on."

"It is hard to express exactly what I mean. It is the idea I try to get over in my singing without directly saying it."

Hayes was born on a small farm near Curryville, Ga. When he was 18 he was working in a foundry in Chattanooga, and singing in a local choir. Here Arthur Calhoun chanced to hear him and first interested Hayes in a serious study of voice. Since that time, he has spent eight years in the Boston Conservatory of Music and five years studying in Europe, besides other study in America. He is now on a tour of the Southern States. From Montgomery he is going back to his farm near Curryville, 10 acres of which belonged to his mother when he was born there. From there he goes, after a short rest, to Shreveport, La., for his next concert.

Hayes's program yesterday was excellently adapted to his lyrical voice. All his songs were soft, melodious numbers. He was brought back time and again by the applause for encores. The program follows:

1. Beethoven, "Adelaide"; Handel

"Would You Gain the Tender Creature," from "Acis and Galatea"; Mozart "An Aura Amorosa," from "Così Fan Tutte." 2. Schubert, "Die Post"; Schubert, "Das sie hier Gewesen"; Shumann, "Fischerweise"; Saint-Saens, "Danse Macabre"; Franck, "Nocturne." 3. Songs of Georgia; Holst "The Heart Worshipers"; Slonimsky "My Little Pool"; Medtner "Serenade."

4. Negro spirituals:

"Go Down Moses"

"I stan' and fol' my arms"

"O, let me shine"

"Sometimes I feel like a Motherless Child"

"Da'ts all I want."

Among his encores he sang "Ezekiel Saw de Wheel," "De Crucifixion," "Love Will Find Out a Way," and others.

Macon, Ga. Telegraph

Friday, February 13, 1931

Roland Hayes

From a cabin of slave parents in the northeast corner of Georgia to international recognition as one of the world's leading tenors has been the career of Roland Hayes, who comes to the municipal auditorium tonight for a concert.

A story in last Sunday's Telegraph set out something of the career of this Georgia-born Negro who has added to the plaudits of great audiences in this country and on the European continents, the praise of royalty for whom he has given command performances. Bell boy in a hotel, waiter at the fashionable Pendennis club in Louisville, and other menial tasks were rungs in the ladder by which he has climbed to fame. It was a group of Southern white men at the Louisville club, whom he charmed by his singing, who became his sponsors and his patrons and gave him the musical education by which he has achieved fame.

It will be Roland Hayes who stands before the audience at the Municipal auditorium tonight—and The Telegraph hopes it will be a good audience—but drama will stand beside the drama of achievement that reaches from the enslavement of his African ancestors to his own fine attainment as one of the leading exponents of the fine arts.

ROLAND HAYES

A great singer. Makes lots of money. Has become famous in great many countries, almost throughout the civilized world. Is acclaimed by both white and black, North and South. All of these things and more can be said of Roland Hayes, the international tenor. But there is a thought about Roland Hayes which is far more fundamental, and which should be given special concern by all American Negroes. True, he is a great singer; true, he makes lots of money, and saves it, too; true he has become famous everywhere, and is recognized by all races; and we are proud of him. But Roland Hayes has done more than this.

Roland Hayes has taken hold of one of the tools of civilization and, becoming its master, has not been satisfied merely to reproduce what somebody else has done. He has himself become a creator, or has so attuned himself with the infinite that the one great creator has seen fit to reveal through him new truths in music which were hitherto unknown to the world. Nobody in the world can sing like Hayes; and the music which he makes proves itself, whether it falls on the ears of black or white, king or peasant, high or low, rich or poor and irrespective of nationality. Roland Hayes is a creative artist; and because he gives to the world a useful creation, he is able to rise above race and color.

This is not peculiar to music. Booker Washington was an educational creator; and a Southern university professor said by reason thereof that he was the greatest man, except Robert E. Lee, to come out of the South in a century. It is so in every walk of life. Let any man in any field create something useful and worthy of acclaim, and he will rise above personal handicaps, whether they be of race or color or poverty or lowly birth.

And, as we contemplate Roland Hayes coming to Houston, and his rise through hard work and sacrifice and patience from the lowest to the highest in his chosen field, let us as Negroes begin to realize that race is not our only handicap. When, as physicians, as merchants, as farmers, as lawyers,—in whatever field we work,—we create something useful and worthwhile, as Roland Hayes has done in music, we, too, will rise above the handicaps of race and color, and receive the acclaim of the world.

Macon, Ga. Telegraph

Saturday, February 14, 1931

ROLAND HAYES ENTHRALLS BIG AUDIENCE WITH SONGS

Hundreds Forget Worries As
Noted Negro Tenor Wins
Sincere Applause

Roland Hayes walked modestly across the stage of the Macon auditorium last night and stood before his large concert piano. He nodded slightly to Percival Parham, his accompanist. He smiled, and his white teeth glistened. Thousands of Negroes and white people looked at him silently.

And Roland Hayes sang. When he sang, Macon knew what it previously had been told: Roland Hayes is the greatest singer of his race and one of the chief tenors of the world.

Roland Hayes sang. Hundreds of eyes were frozen on his handsome figure, and hundreds of ears were tuned to his celestial notes. As each song ended, sincere spurts of hand-clapping rose under the dome of the great auditorium. When Ro-

land Hayes sang, hundreds of persons—white and black alike—forgot their worries, forgot their mundane happinesses, forgot time and space.

Encores Demanded

His voice was the nightingale in Beethoven's Adelaide, the very lilt of love in Handel's Would You Gain the Tender Creature. He ended the first part of the program with Mozart's Un Aura Amorosa. And time after time he answered demands for encores. The first was Love Will Find a Way, a delicate, sweet melody.

Then he sang in German: Schubert's Die Post and Das sie hier Gewesen and the incomparable Fischerweise. The hushed notes and pauses of the second Schubert song left the audience gasping. And he sang the difficult Danse Macabre of Saint-Saens and Franck's Nocturne. At the end of the second part, he sang Goin' Home. This pleased everybody, especially the Negroes.

The third part included Songs of Georgia, Holst's The Heart Whispers, Slonimsky's The Little Pool

and Mother's Serenade. The Negroes grinned and the white people clapped their hands when he sang Water Boy, "a song that belongs to Georgia," as an encore.

Ends With Spirituals

With vigor, but with perfect simplicity, Roland Hayes sang a group of the spirituals of his race to conclude the program. Applause came in rains. The Negroes, who had been more or less restrained (though none the less appreciative) in their response, clapped long and loud for more. And Roland Hayes gave several more encores.

Hayes' voice is remarkable for its softness, in which it loses none of its power. In the rear of the large auditorium, the mezzo-voice parts were heard with clarity. On the front rows, the high notes did not sound strained.

About 3,000 persons heard the great singer. About two-thirds of them were Negroes. The recital was for the benefit of the Haines Normal and Industrial school, in Augusta. Paul Duvall, Jr., is president of the Macon Haines club, under whose auspices Hayes appeared here.

—H. B. L.

Macon, Ga. Telegraph

Sunday, February 8, 1931

ROLAND HAYES NOW CALLED FIRST TENOR OF HIS RACE

Georgia Negro Has Won Ac-
claim in Musical Circles;
Sings Here Friday

ROLAND Hayes, the world's most famous Negro tenor who sings in Macon on Friday evening, is a Georgia Negro, born in a little cabin in "The Flatwoods," a remote section of Gordon county.

A few miles from the Oostanaula river, in the western part of Gordon county, and partly shut out from the rest of the world by the rugged projecting southern extremity of the Chattoogata mountains, lies a small and rather unattractive territory known as the "Flatwoods." The soil of this locality was too poor to invite white settlers in search of homes in the Cherokee country, so they passed it by for the more favored regions lying along rivers and in the mountain valleys.

After the close of the Civil war, when it became possible for former slaves to own homes, a few Negro families erected cabins on this soil which no white man desired, and it was in one of these log cabins on a ten-acre plat of ground, now homeless and abandoned to the unrestrained growth of hawthorn and dogwood, that one of the most remarkable musical wonders of our day was born—Roland Hayes.

It was the destiny of this little Negro boy to pass in the course of his career from the rude cabin with its cracks chinked with clay to become known and acclaimed throughout the leading cities of this country and Europe and to receive an income said to be in excess of \$100,000 per year for the melody of his voice.

Tuskegee Male Quartet Age 2-28-31 Sings In Brooklyn New York

The Tuskegee Institute Male Quartet was the feature at the regular Sunday night services at the Grace M. E. Church, white, at Seventh avenue and St. John's place, on Sunday evening, February 15. In connection with the musical program, Alvin J. Neely gave a short talk on "The Work of Tuskegee Institute."

This year marks the 50th anniversary of the founding of the school by Dr. Booker T. Washington, and Mr. Neely described to the congregation the excellent work which the institute has done in the South in aiding the development of the Negro.

The program of Spirituals consisted of many old favorites, including "Swing low, sweet chariot," "Go down, Moses," "Deep

Oberlin college, was in Chattanooga my last years on the old farm, and giving some concerts and teaching when I am dead, I hope to be buried music to raise money to pay his way, there with my people."

The little church choir assisted in a concert and in this the Hayes boy had a bit of solo. Calhoun discovered that Hayes had a fine voice and urged him to study music, which seemed an impossible thing at that time. Later Hayes sang at a Masonic concert and attracted the attention of a number of leading white citizens, some of whom took an interest in him.

The story of how he struggled to get away from Chattanooga; how he finally left with \$50, to make his way to Oberlin college; how he spent this money on the way trying to give concerts at churches which took half of the receipts and made Hayes pay all the expenses; how he became stranded in Nashville, managed to work his way into Fiske university, where he made his expenses by working for families near the college, how he was finally cut off from his studies and went to Louisville, where he became a waiter in a fashionable club and sang for the entertainment of the club members and their guests; was invited by the president of Fiske university to go with the glee club of that institution to Boston, where he became a student under the direction of Arthur Hubbard; how he made his way by working as a bell hop and as an office boy for a dollar a day; how he made several attempts to give recitals and failed; but finally succeeded in attracting world-wide attention is another of those long and highly entertaining stories which show the possibilities for genius to force its way to recognition.

The turning point in Hayes' career occurred in Boston. For eight years he had worked and studied. Then he determined to take the great plunge. He engaged Boston Symphony hall for a concert and obligated himself for an initial expense of a thousand dollars. His only hope was that he could sell enough tickets in advance to meet the obligation. Single-handed he did it, and scored a great triumph. Incidentally, he cleared \$2,000. "It's very wonderful," said his old mother, "but remember who you are."

And that is what she cautioned him again, when two years later he cabled from London that he had been commanded to sing before the King and Queen of England in Buckingham palace. Since that time one phenomenal success has followed another.

Several years ago Roland Hayes, who was on his way back to the old ten-acre farm for a visit, stopped in Calhoun to pay a brief call to a cousin and other relatives there. They inquired why he wanted to go back to the Flatwoods when he had been all over the world and could live in New York or Boston. He replied that he had kept the old ten-acre farm because it meant more to him than any other spot of land in the world. "I want to build me a house on the old ten-acres and come there for a few months' rest when I have the time to spare," he told them. "I can rest there better than anywhere. When I am old and can sing no longer, I would like to spend

Hampton Institute Choir Age 2-28-31 To Be Heard in Recital New York In Carnegie Hall, N. Y.

The Negro choir of Hampton Institute, which will appear in New York at Carnegie Hall on the evening of Monday, March 9, made one of the most remarkable European tours in musical history. These chorus of forty voices, led by Dr. Robert Nathaniel Dett, visited sixteen European cities, most of them musical centers of a civilization rich in musical history and tradition. The choir made a lasting impression by the simple artistry of their performance, as well as by the novel repertoire of Spirituals and folk songs presented. In the majority of cities, these songs attracted immediate interest. Nothing quite like them ever had been heard before.

The choir sang in London, Paris, Brussels, Antwerp, Amsterdam, Hague, Rotterdam, Berlin, Hamburg, Dresden, Vienna, Salzburg, Lausanne, Geneva, Basle and Zurich. In Berlin, Ambassador Sackett received them and gave a formal tea in their honor. Mr. Sackett is a Virginian. They sang in Westminster Abbey, so-called "cradle of the British Empire."

Dr. Dett holds some interesting theories on the subject of Negro music. Being somewhat of a pioneer in this field, Dr. Dett can speak with authority about this phase of the rising culture of the race.

"My own idea has been to put Negro music on a truly dignified and artistic basis. As the Spirituals stand they are too crude for the formal church service. In spite, however, of all that is said against the folksong from an artistic standpoint, the religious element dominates.

"My choruses, based on Negro folk themes, are not in any sense arrangements. The folk character is gained in some instances from only a line of folk song, serving merely as a theme, upon which an entirely new composition is created. All the material used in the development of the folk song composition is, as far as possible, drawn from folk song sources or style."

Last year, Dr. Dett received the gold medal award of the Harmon Foundation, in recognition of his creative work on a plane, national in scope and contribution.

COLORED CITY ORCHESTRA TO MAKE DEBUT

MRS. RUTH LEE McABEE, NOTED
SOPRANO SOLOIST AT FIRST
APPEARANCE OF ORCHESTRA
MAY 21st.

The performance of the Baltimore City Colored Orchestra on next Thursday evening, May 21, will not only mark the initial public performance of this unique orchestra but it will also mark the orchestral debut of Ruth Lee McAbee, recognized as one of the leading sopranos of the community. Mrs. McAbee is assistant supervisor of music in the schools of Baltimore and has received most of her musical training in this city. Her concert appearance has taken her to many cities of the neighboring states and she has appeared as soloist with the Music Lover's Choral Society in the oratorio, "Elijah," and her singing of the soprano role in Coleridge-Taylor's "Hiawatha" made a very deep impression on her audience. For her appearance with the City Colored Orchestra she has selected to sing the famous soprano aria, "Ritorna Vincitor" (Return Victorious) from the opera, "Aida," which is one of the finest solos written for soprano. She will also sing the very popular "Spring Time" of Becker made famous by the beloved Schumann-Heink. The Orchestra, consisting of sixty-five musicians, will be under the direction of Charles L. Harris, the conductor. The concert is an activity of the Municipal Department of Music. The program will be as follows:

Schubert—Military March
Adam—Overture to the opera, "I were King"
Beethoven—Minuet in G
Lake—Among the Roses
Verdi—Aria "Ritorna Vincitor," from the opera "Aida." For Soprano
Mascagni—Intermezzo from

opera, "Cavalleria Rusticana"
Nevin—Venetian Suite
Becker—"Spring Time." For Soprano
Nicolai—Overture to the opera, "The Merry Wives of Windsor"

Music-1931

FOR RACE COMPOSERS

ANOTHER OF NATIONAL MUSIC OPEN CONTESTS FOR COLORED COMPOSERS ANNOUNCED BY CAPTAIN JOHN WANAMAKER JR., IN MEMORY OF HIS FATHER

Philadelphia, Penn., Dec. 29, 1930—The fourth annual contest in musical compositions for composers of the Race has been opened again this year by the son of its interested originator, Rodman Wanamaker. The prizes this year, amounting to \$1000, are to be divided in four classes after the well-known judges (whose names will be announced immediately after the close of the contest) have received a decision. These prizes are offered, as originally, through the Robert Curtis Ogden Association of Colored employees of the Wanamaker store.

The classes are as follows:

Class 1: SONGS—with or without words, for any voice with piano accompaniment. Solo obligato instruments may be used or not, as the composer desires. First prize, \$100; second \$75.00. 1-2-31

Class 2: DANCE GROUPS—for instrumental work exclusively. The latitude allowed for the composer is large, for the work may be written for any solo instrument: violin, violoncello, piano, etc.—or, if the composer pleases, for groups of instruments. First prize, \$100 second, \$75.

Class 3: NEGRO SPIRITUALS—may be written in any form for solo or for chorus work with band, orchestra or organ accompaniment. First prize, \$100; second \$75.

Class 4: SYMPHONIC WORK—largest in musical form—being a choral work with band or orchestra accompaniment. The work must not be more than ten minutes for performance. Solo or quartette parts may be used in connection with the chorus if so desired. There is only one large prize, \$500.

THIS CLASS CLOSES JULY 15, 1932.

Composers sending in manuscripts must observe the rules: The classification must be marked plainly on envelope and manuscript which must be sent flat (not rolled or folded).

Manuscripts must be completed and legibly written in ink on printed paper, etc.

A pen name must be written on the manuscripts (the real name and address shall not appear thereon). The real name and address must be sent in a separate sealed envelope, the outside of which shall contain the assumed name of the contestant.

Real Negro Music

Not Yet Written

PHILADELPHIA.—Talking before a distinguished audience at the Jones A. M. E. Tabernacle, James Weldon Johnson predicted that: "Some day in the future an American composer will dig down into the sub soil of Negro folk lore and Negro folk music and produce the first genuine and distinctive American musical composition of vitality and strength."



GEORGE F. PAUL PHOTO

JEWISH CANTOR—Towje Hakohen, the only Jewish cantor of his Race in the world, is now making a tour of the leading cities of Europe, appearing before large audiences. He was born in Abyssinia. He sings Jewish folk and religious songs with great feeling.

11-YEAR OLD MUSICAL PRODIGY



ERROLL GRADY, of Salem, Va., formerly of Norfolk, who at the age of 11-years is giving evidence of exceptional musical ability, although he never took a music lesson in his life.

FORMER LOCAL BOY ASTOUNDS CRITICS WITH MUSICAL ABILITY

Erroll Grady, Only 11 Years Old, Is Regarded As Musical Wizard

ROANOKE, Va.—Ever since Erroll Grady at the age of two years and two months went to the piano, reached his small hands above his head to the keyboard, and with his left and right index fingers played the hymn, "When He Cometh," he has been causing astonishment among his family, friends and any other people who have happened to hear his musical performances. His prodigious production while almost an infant was more amazing because up until that time he had always been frightened by the sound of the piano and had always howled with pain and fear when his mother practiced the sacred music to be used in next Sunday's church service.

Is Eleven Years Old
Erroll Grady, as many people of this section and others at a distance who have heard his radio programs already know, is an eleven-year-old boy who lives in Salem next door to the Bethel African Methodist Church on South Broad Street, where his father, the Rev. T. L. Grady, is pastor. Erroll is the only child in the family but he is never lonely because of the presence of a miniature piano. The instrument appears to have been selected because of its being in good proportion with the small boy who spends so much of his time playing it. But his mother explained that they had bought a small piano because it is more convenient for a Methodist minister's family who have to move so often. The Grandys came to Salem from Norfolk about two years ago, and since that time Erroll has been making himself locally famous by playing at church when his father's organist finds it necessary to be absent from service, at school where the children like to step to the rhythm of his live-

Marches, by appearing on special programs of the Kiwanis Club or of other organizations and by radio-casting from a Roanoke station.

Plays Classics
To those listening to the boy's nonchalant playing of Paderewski's "Minuet" or an excerpt from "The New World Symphony," the information that he has never had a music teacher seems incredible. As his fingers wander over the keyboard in some slow and dreamy selection or suddenly become electrified and dash off some popular dance music or jazz, the small performer looks dreamily between the crisp white curtains which his mother has hung at the window and seems to be observing the activities of his playmates or the traffic in the street in front of the house. He seems oblivious of his audience, no matter how many neighbors or white people happen to drift in when the piano starts.

Gets the Melody
Erroll can play many compositions, the names of which he does not know, just things he had heard over the radio or on phonograph records. He has to hear a piece several times to get the melody firmly fixed in his mind so he can reproduce it accurately, so he is often found at the homes of neighbors who own radios or who have a good collection of phonograph records. As he cannot read music his repertoire is limited to the music he hears, and therefore consists mostly of the classic or modern compositions which are most popular at this time.

He can also make a concert number of almost any familiar hymn or spiritual, introducing heavy harmonious chords, syncopation and gay cadenzas, drifting from major to minor with all the ease of which his race is capable. He hopes some time soon to arrange an audition with Nathaniel Dett, with a view to procuring the famous composer's estimate on his musical talent. If Dett gives a favorable verdict, it is Erroll's plan to save up all the money he earns by playing in public to be used in paying for a musical education.

The Boy is handicapped by defective eyes which makes it necessary for him to do all of his studying by daylight, but doctors in Baltimore who gave him treatment in his early childhood, have promised that his vision can be made almost normal by an operation when he is a little older. So if he decides to go in for a musical education he expects to be able to have both good eyes and good ears as his aids.

Composer, Too
Already the boy has produced a composition of his own which he has given the title, "Irish Potatoes." It is rather somber and in a dignified tempo, although the young musician says he likes fast and spirited music best of all. The piece has a vaguely familiar sound like something one has heard somewhere before, but so do many of the best sellers among the modern songs. And if Erroll has gathered up fragments of melody from the air and made them his own, he is only to be commended.

Music may be his greatest talent, but football is Erroll's favorite sport, and to prove it he can play the "Washington and Lee Swing" with a fire and spirit, under the influence of which it seems it would be impossible for the Generals ever to lose a game.

Athens, Ga. Banner-Herald
Thursday, January 15, 1931

HEARING GEORGE GARNER

By DAN MAGILL

A George Garner concert is first page news to any community. He sang here last year. A crowd of respectable size heard him. Most of them went because of Sam Harris' boosting of the concert, or due to his personal solicitation. Sam wanted a large number of his white friends to encourage members of the Negro race who, like Garner, are aiding in his phenomenal progress. Of course, there were some who went because they had heard of Garner in musical circles. Not being a person of culture, nor one who professes any knowledge of music, I went out of curiosity. I took along Tom Gray, a'umni secretary of the university. (I had an extra pass). I also took along my son, who slunk into his seat immediately upon arrival, for fear somebody would relay the information to a crony and earn for him the undesirable appellation of sissy.

I was afraid Garner would prove a disappointment, only one of the average singers of Negro spirituals. He had been rated by press agents as equal, almost anyway, to Roland Hayes and Paul Robeson, on'y his voice was of a different texture, or whatever is the word that music critics use to describe voices. I was afraid Tom Gray would be wanting to give me a kick in the pants for taking him away from other affairs, perhaps a good book, to hear someone sing a Negro spiritual, or two. But with the first note Garner uttered, Tom was entranced. The flesh on my backbone began running up and down the spinal column. I began punching Tom with my elbow. If he had had on a hat I would probably have been punching it. I am one of those delightful persons who nudges or lumme's spectators at an event which excites me.

Garner began his concert by singing "Roll Jordan Roll." He sang a little of everything, folk songs, spirituals, and operatic selections, and he sang them as few persons can. He sang so well and he so enthused those who heard him, that an effort was made to have him remain over for another concert. The plan was to hire the biggest hall in town for him. It would have been packed to the rafters. But he had an engagement somewhere else which he could not cancel at the time. But his return to Athens for a concert at Pound auditorium next Monday night and another Tuesday night will give the scores who missed hearing him the last time, and others who want to hear him again, a chance to repeat the experience. Only about 150 seats are available to the general public in Pound auditorium, and the admission price is so low that they will be gobbled up.

I am quoting below from an article by Glenn Dillard Gunn, music critic for The Herald-Examiner of Chicago:

"George Garner satisfied me last night, at

Orchestra hall, that he has the best tenor voice of all the Negro singers who have submitted themselves to the judgment of the Chicago public in recent years. It is one of those rich, rather somber voices typical of the race. He seems to prefer to use it with restraint, or at least without noticeable effort. The resulting impression of ease, of power in reserve, adds appreciably to the pleasure that derives from his songs.

"This young man has studied earnestly and to good purpose. Anyone who can present that fine old English song by Munro, 'My Love's Celia,' with the taste and feeling which he displayed last night is justified in calling himself an artist. He has a fine appreciation of the beauties of the English language. He read the text with a lively sense of its meaning, expertly but without exaggeration. He colored the melody skillfully, adding phrase to phrase with a nice feeling for contrast as well as for the sustained lyric line.

"This song, the finest of the English group, was a fair sample of his entire program which ranged from ancient Italian and English classics, through the German Lied to the modern French, German and English songs, a wisely chosen and well-arranged grouping. By way of finale, he offered some Negro spirituals, prefacing them with the remarkable song of the Georgia convicts, 'Water Boy'."

JAZZING THE SPIRITUALS.

While the radio has contributed in many ways to furnish entertainment and instruction for the home, and the shut-ins, it has also at times exasperated and offended many of those who have been forced to listen to it by circumstances over which they had no control. Others less hampered have disposed of an unwelcome speech or an ill-chosen selection by turning off the apparatus or seeking another broadcasting station. This is what many radio fans of both races feel inclined to do when a certain station begins the jazzing of spirituals.

According to a high authority on spirituals, James Weldon Johnson, the chief characteristic is melody. He describes the melodies of "Steal Away to Jesus," "Swing Low, Sweet Chariot," "Nobody Knows the Trouble I see," "Deep River," and others of this class as "possessing a beauty that is poignant." They are altogether different from the riotous rhythms of ragtime that depict the irrepressible buoyancy of the Negro in the mere joy of

living. Most of the spirituals are religious, so far as the words are concerned, many of the sentiments being taken from the Bible. Such skilled composers of the race as Burleigh, Cook, Rosamond Johnson, Dett and others have taken this music and developed it into modern form worthy of its origin and character.

These songs have all the characteristics of sacred music, and yet hear such orchestras as Paul Tremaine's, playing at a Chinese American restaurant, rendering them in jazz time for dancing or ragging them for broadcasting over the Columbia broadcasting station. Now, these original songs came up out of slavery, expressing the sweat and blood, the hopes and aspirations of a suffering race. The treatment of them as if they were just ragtime or blues is a species of sacrilege that is offensive to all lovers of music, that know anything of their derivation. It is as offensive to a true lover of spirituals to hear these tunes jazzed and ragged, as it would be to hear such hymns as "Nearer, My God, to Thee," or "Lead, Kindly Light," treated in a similar manner.

The intelligent broadcaster, who is capable of understanding this distinction, should refrain from insulting his auditors by reproducing the jazzing or ragging of such sacred compositions as spirituals, when he has all the ragtime tunes and blues to tickle the auditory nerves of his radio audiences.

Seek African Basis for American Jazz

PARIS 1-17-31. Especially that brand of it which is labelled American, has always intrigued the French and now they propose to find out if it is really American or not and if not, how it got overseas from Africa. What's more, they expect to have a good time while making all these investigations. They will report their findings next summer by way of livening up the International Colonial exposition which opens here next May.

"They"—the boys who are going to have all the fun and go into this question thoroughly—are the experts appointed by the Institute de France to make the inquiry. An extremely scholarly investigation of primitive folk songs, religious chants and so on, will be made by searching the archives of the National library. Laboratory research

will be conducted in the cabarets and night clubs of Montparnasse and Montmartre. The results of all this intellectual endeavor will be featured in a series of concert and dance programs to be given during the summer at the exposition.

Jerseyman
Maristown, N.J.
MAR 25 1931

Negro Religious Singing

As you sit by your radio and listen to a group of Negroes sing their religious songs with such deep feeling, your memory carries you back to the little white church in the valley, and there comes to your mind the time when at every service held in that little white church every seat was occupied and the people sang religious songs with as much fervor as the colored people now put into them. It is true that the colored folk were singing their songs years ago, but they did not attract much attention then, because white people also sang religious songs and meant them. But today the services that are held at the little white church in the valley are attended by only a few old people. There is little singing, and there is but little spirit or feeling to what singing there is. The white folks of the land seem to have drifted far away from the simple religious songs of the long ago, and so, when oldsters hear the colored folk singing religious songs over the radio and note the deep feeling that the colored people put into their songs, the direct faith that they express, the sublime belief in the religion of the Bible, white folks who have grown a bit old begin to wonder whether, after all, the white people have not made a big mistake in drifting so far from the simple faith of other days, and they wonder, too, whether the direct faith of the colored people in the Bible and all its words is not what is sustaining the colored people and helping them to rise steadily in the esteem of their fellow-Americans North and South, as they most certainly are rising.

"PEARLY GATES"

By B. C. Baskerville.

Those of you who saw "Pearly Gates," saw something that should give you food for thought for a long time. In the first act, you saw a humorous burlesque on the country church. Now all country churches are not in the country, not by any means. Many of you can walk right round the corner to one. This act gave you the opportunity, as spectators, to see the ridiculousness of the wild display of emotionalism exhibited in many of our churches and it made you laugh. It is sometimes a good thing to make people laugh at themselves by showing them off in the light of their own ridiculousness.

There was one thing in this act, however, that was decidedly above the primitiveness that the act itself portrayed, and that was the singing. The singing was superb. It gripped you forcibly and lifted you gently into a trance of mystic delight, such as can be done only by a master like Frederick Hall. In the background could be seen the faint outline of a human shadow with hands oscillating as if playing upon the keys of those human cords that were pealing out music in rich crescendos, that receded gradually into ethereal inaudibility. One knew that this shadow was that of Frederick Hall, the master behind the scene.

In the second act you saw a dramatization of Heaven and Hell, and a characterization of right and wrong. The scenes in this act were both touching and revealing. It is not my desire, however, to discuss this act as such, or any of the scenes thereof. I prefer to make some interpretations and to point out some truths pertaining thereto. To begin with, Heaven and Hell are not places as most of us believe they are. We have been taught that Heaven is a place of eternal rest prepared and reserved for the righteous, and that it can be gained only after death. We are told that in Heaven people don't have to work at all, just sit around and do

nothing for ever and eternity, except to feast on "milk and honey" and to play on a "golden harp." Now as for me, I would soon get sick and tired of such a lazy monotonous life. But such teachings must have fallen on very fertile ground in the primitive minds of our forefathers who were brought out of the lassitude of a tropical climate and placed under the bonds of a cruel system of slavery. Indeed such hopes and expectations of rest and happiness after death must have been a life-saver for them. To the weary slaves, there was neither rest nor happiness here in this world. They lived in hopes of good things hereafter and died in despair of good things here present.

Unfortunately, a great horde of Negroes are still laboring under the handicap of this slave psychology. They are still placing more emphasis on getting ready to die than they are on getting ready to live. I once heard a minister make this statement in introducing his brother who was a doctor: "My brother's duty," said he, "is to prepare people to live, but my duty is to prepare people to die." My God! When will some of our ministers learn that their duty is to prepare people to live helpful, useful, upright lives? When will they cease trying to preach people into Heaven and start trying to preach Heaven into people? Heaven is not a place of refuge or escape to be gained after death. It is a utopia wherein abides the highest conception of love, of peace, of happiness and of good-will toward men. And in proportion as these ideals are inculcated into the hearts of men, an approximation of Heaven is conceivable here on earth.

Just as we have been taught wrong about Heaven, likewise, we have been taught wrong about Hell. We have been told that Hell is a burning pit of fire and brimstone that has been prepared and set aside for the souls of the wicked. In this place, we are told, the souls of the wicked burn for ever and eternity. I imagine

that in the days of slavery, the slave masters played upon this belief for all it was worth in scaring their slaves into obedience. To think that they might suffer greater punishment than they were suffering already, was enough to frighten those unfortunate souls into obedient servility. In order to keep their slaves pacified, those old wicked slave masters held up before their slaves, Heaven as the hope of reward and Hell as the fear of punishment.

Now whether we believe it or not, the burning Hell that we hear described so vividly is a figure of speech and not a reality. Most of us, however, are bowed down so low under the weight of slave psychology, or under the handicap of ignorance that we will not accept, or cannot understand this interpretation. Hell is a punishment meted out from conditions caused by, evil thinking, wrong doing and wicked living, or by a series of pestilence and plagues. A person doesn't have to die to catch Hell. No, no! He can catch Hell right here, and a plenty of it. We should not be so much concerned about avoiding Hell after we are dead. Our task should be to avoid some of this Hell which we are living. If a person lives right, he need not worry about dying. If he takes care of the present, the hereafter will take care of itself. So let us resolve the live right. We know that is profitable, but we know nothing about the hereafter, so why worry about it.

Atlanta, Ga., Georgian
Friday, May 1, 1931

"PEARLY GATES" SUNG BY 300

The largest choir ever assembled in Atlanta was presented Thursday night at the Auditorium in "Pearly Gates," an opera of negro spirituals. A second performance will be given Friday night.

The 300 voices comprising the

chorus were recruited from the music departments of Morris Brown and Clark universities augmented with leading singers from local negro churches.

They were trained and directed by Frederick Hall and proceeded to go to the two colleges.

The opera opened with a camp-meeting scene, in which such old-time favorites are sung as "Swing Low, Sweet Chariot," "Let My People Go," "Hand Me Down My Silver Trumpet," "My Soul Is a Witness" and "Walk Together, Children."

NEW BEDFORD, MASS
MERCURY

MAY 4 1931

The Library of Congress in Washington has taken up the collection and study of American folk songs, words and tunes, with some singular results. To be a folk song it must be spontaneous, with the authorship unknown. It is usually an evolutionary growth, arising from snatches of happenings among the people, which are developed and incorporated. We may wonder how it happened, and that they should be so expressive of the soul of the people. When a poet takes up a folk song and by a stroke of genius standardize it, it ceases to be a folk song and becomes identified with the work of the author. There may be cited the case of "Auld Lang Syne," by Burns, who heard snatches of the song from the Scotch people who had been singing them at the Scotch countryside for years. They waited for him to give the versions permanent form.

A striking instance of evolution is our Civil War song:

John Brown's body lies a-mouldering in the grave
But his soul goes marching on.

It was sung with zest first by the Union soldiers as they left their cities and villages in the north for the battlefield. John Brown had been hanged in 1859 for his part in the Harper's Ferry raid. The emotion-stirring "Glory, glory hallelujah" was a potent thing in inspiring and maintaining fighting spirit. It has come down as a theme song of the Civil War. It passed from lip to lip with variations, new verses being added from time to time. The soldiers sang:

We'll hang Jeff Davis to a sour apple tree,
Glory, glory hallelujah.

Down in Dixie they flung back:

We'll hang Abe Lincoln to a sour apple tree.
Glory, glory hallelujah.

The moving chorus inspired Julia Ward Howe to write her famous "Battle Hymn of the Republic," thus giving an apparently spontaneous war song a fixed form in literature.

"O, brother will you meet me
On Canaan's happy shore:
By the Grace of God I'll meet you
On Canaan's happy shore.
Then we'll shout and give Him
glory
Then we'll shout and give Him
glory
Then we'll shout and give Him
glory
On Canaan's happy shore."

So this old spiritual of the Kentucky Negroes trails to the John Brown song and Julia Ward Howe's "Battle Hymn of the Republic." The song preceded the event. In 1858 a hymn was popular which ran:

When this poor body lies a-mouldering in the tomb,
My soul's safe at home.

In April, 1859, the hymnal of that year contained the words and tune of "John Brown's Body" although he was not hanged until December, 1859. The old lines and the tune were fitted on the event. A rich collection is being made of the folk songs and needless to say a mine is revealed of the Negro Spirituals. Some of our other standard songs, such as "The Star Spangled Banner" provide interesting history. The song was written by Key, of course, but the tune was long prevalent in various ways in America, having been imported from England where it was a barroom ditty.

BALTIMORE, MD.

SUN

MAY 12 1931

THE NEW ORCHESTRA

The first concert of the City Colored Symphony on May 21 will be both a culmination and a beginning. It will mark the concrete success of a plan put forward last year and it will also be the initiation of an experiment. Baltimore has a large Negro population which already has demonstrated the interest and understanding with which it receives carefully arranged programs presented by trained musicians. Support of the special concerts given at the Douglass High School by the Baltimore Symphony has been spontaneous and enthusiastic.

But this, as things turn out, was only a start and incentive. It seems reasonable to suppose that Negroes will support their own orchestra with even keener appreciation, for

they will feel that it is their very own, that they have a definite part in it and its future. There is, of course, no question about the genuine feeling and gifts they possess in this art. The new orchestra should prove an admirable means of expression and further development. At the outset it will necessarily be simply an orchestra, to some extent coached, supervised and encouraged by members of another race. But there is a tremendously rich field to work in. And it is not far-fetched to think that in time this humble beginning may provide not only a new departure in the way of entertainment but a means of fostering and bringing to the forefront men and women of true promise in music, both as executants and composers.

The fact that it is sponsored by the city (it is unique in this respect) and not simply by a group of interested individuals, though a most generous gift really was what made the project possible, contributes to the general interest in its future. And the exclusive racial nature of the orchestra should in the end aid it toward a richer freedom in attempting new and valuable experiments. It is a brave and hopeful endeavor and deserves a welcome and the warmest wishes for complete success.

Macon, Ga. News
Tuesday, May 12, 1931

Negroes' Pageant Is Received Well

"The Rugged Road," a religious pageant enacted by Negroes, won applause at its presentation at the municipal auditorium here Monday evening. The performance was viewed by approximately 200 Negroes and white persons.

A large chorus sang on the stage, representing "heaven," while "hell" was designated as below the stage. Pilgrims journeyed down the aisles of the auditorium towards the stage, while the chorus of white-robed angels sang spirituals. A red-clad devil tempted the pilgrims as they walked towards the stage. Some went on, unattracted by the devil's lures, while others succumbed to his lures and were thrust into the space marked "hell."

The performance was given under the auspices of the Y. M. C. A. A. L. Glasco, director of the chorus made a talk in which he expressed appreciation for the cooperation of the two races. P. A. McArthur, secretary of the Y. M. C. A., was called to the stage by the director, and thanked the members of the cast and the audience.

Macon, Ga. Telegraph
Tuesday, May 12, 1931

NEGRO PAGEANT BRINGS LAUGHS

Small Audience Greet Performance of The Rugged Road

An audience of about 200 Negroes and white people last night greeted Macon's first performance of "The Rugged Road," a typical Negro religious pageant, with applause and ready laughs at the antics of a red-clad Negro devil.

The pageant was in the form recently used in several such shows. The chorus on the stage represented heaven, with cloth covered doors symbolizing the pearly gates while a screen plain marked "hell" stood below the stage. While the chorus of white-robed angels sang spirituals on the stage, pilgrims journeyed down the aisles of the auditorium, and were tempted from the straight and narrow paths by the dancing devil in red. Some went on, unattracted by the gifts of hades, and were received into heaven by a cotton-bearded St. Peter. Others played with the devil and repented too late, for the doors to heaven were closed to them. Others succumbed to the allurements of the devil—silk stockings, cards, money, whisky, beads and the like—and were straightway pulled away to hell.

Many Sing Solos

Many of the pilgrims sang solos while they were on their way to hell or heaven. Some of the spirituals sung by a good chorus directed by

A. L. Glasco were "Rugged Road, Remember Me, Good News, She's Walking in the Land, Trouble Will Bury Me Down, and He Will Not Let Me Fall. The soloists showed a tendency to sing off pitch, but the choral numbers were almost uniformly good, and some were beautiful.

The pageant was shown under the auspices of the Y. M. C. A., which was to have received 50 per cent of the box office receipts.

A. L. Glasco made a short talk of appreciation to his little audience, just before the end of the performance, and lauded their co-operation of the two races in the presentation of the pageant. P. A. McArthur, secretary of the Y. M. C. A., was called to the stage by the director, and thanked the performers and the audience.

The chorus sang "Swing Low Sweet Chariot," received long applause, and Glasco doffed his gilded crown by way of saying good night. The choristers gathered up their robes, took off their crowns, and walked home along streets wet by a rain that had just stopped.

INQUIRER

APR 24 1931

The Negro Jubilee

The Spring Song Jubilee of the Negro Choral Union at the County Center Thursday evening of last week was one of the most moving spectacles which has occurred in the county under the auspices of the Westchester County Recreation Commission. When the curtain rose on the great stage with its deep blue background and the chorus of seven hundred colored singers clad in scarlet and grey capes, it must have been an extraordinarily unimaginative person who did not feel a lump in his throat and a feeling of gladness in his heart.

There was a spirit of friendliness in the audience, an appreciative sense of the musical value of the evening which should be of great value to the life of Westchester. Here was no chorus to which the audience listened from a sense of duty or patronage. It was a group who demonstrated that they had something to offer to enrich the cultural life of the county.

The Recreation Commission showed once more its creative imagination and its realization of its opportunities when it sponsored this jubilee. It brought out as soloist a member of the negro race, a highly educated man with a sense of musicianship and a trained voice which it is difficult to equal on the concert stage. By doing so, it offered encouragement to the talented members of that race in Westchester to persevere and to arrive; and it showed to the county as a whole what a contribution the members of that race have to offer it if approached with sympathy and understanding.

Durham, N. C. Sun
Saturday, June 6, 1931

CITY NEGRO ORCHESTRA

BALTIMORE, June 6. — Baltimore is the only city in the country to have a municipal Negro orchestra. It was organized with \$1,000 donated by an anonymous citizen and money for its operation was included in the city's 1931 budget. Charles L. Harris is the conductor and the orchestra will play for Negroes exclusively.

Music-1931

Frisco Negro Reaps Riches as Bandsman

Sunday
Plays Jazz While Serving
Under Tricolor in
Foreign Legion.

6-7-31

Sidi bel Abbes, Morocco, June 6.—

(UP)—The only American Negro in the hard-living, hard-fighting French Foreign legion is Jackie Walker from San Francisco, and Jackie would not leave the Legion for anything. He is making a small fortune as a private, under the French tricolor.

Jackie Walker is the leader of the Legion's own jazz band. Eleven years ago, when he was 18, he came over in a cattle boat and enlisted in the 2nd regiment. At first he had too much fighting to do to think of increasing his meager pay of 5 sous (one cent) per day, but since the war with the Riff ended he decided to form his own jazz band and, with readily given permission, to play in the cafes for money after his daily duty was done.

At night, under the twinkling stars on the edge of the desert, Europeans, desert chieftains, sheiks from the Sahara gather in the brightly lighted cafes and listen to Jackie Walker's jazz band play a languorous melody or a snappy jazz tune. There are six members of the band, two other Americans, one Scotch boy from Glasgow, an Englishman and a Parisian.

In the war against the Riffs, Walker received a bad wound and lay for months in a hospital, but his conduct was rewarded with the Colonial Croix de Guerre. Jackie is saving up his money. He will remain with the Legion for another five years when he will receive, in addition, a double pension for life from the French government. The normal period of service in the Legion is seven years and Walker, having decided to reenlist will be compensated in proportion.

Negroes Contributed To American Culture

American School of Composition Based on Negro and Indian

Folk Music, Augustan Writes

Editors note: The article below was written by Josephus Robinson, teacher of piano, and son of Elbert Robinson and wife of 1403 Twelfth street. Robinson is a graduate of Palne college and is at present studying music at the conservatory of music, Chicago. This article appeared in the Church World, the only inter-denominational negro publication, under the Musical History notes.

By JOSEPHUS ROBINSON
Teacher of Piano

The interest that has been shown and is being shown by the American composer in the field of American music has proved America to be a country rich in natural musical resources. At one time it was thought by European musicians that America would never become a great musical country. But after Dvorak wrote the New World Symphony, a composition that is based on negro and Indian music, the idea was met with defeat, particularly after the works of McDowell and Nevin, two pioneer American composers.

There are two factors on which the American school of composition is based. They are negro and Indian folk music. The negro factor has not only produced a group of skilled racial composers, but has developed a group of outstanding national composers. The Indian factor has been used, for the most part, as a vehicle for artistic expression or for ornamental coloring.

At one time the musical historians of America classified the negro as a racial composer or as an exponent of a racial school of composition. But today he is recognized as a national composer or as an exponent of folk music, on which all schools of composition are established. In Europe it has been very different for example, Coleridge Taylor is classed as an English composer, because he is a distinct representative of the English school of composition.

It is inevitable that a national composer will assimilate the customs, traditions, idioms, vernaculars, and peculiar characteristics of his country and people in his music. It is with this idea that we regard five negro composers who have helped to enrich and develop American music: H. T. Burleigh, W. M. Cook, J. R. Johnson, Carl Diton, and R. N. Dett. Burleigh has done more towards the development of the negro spiritual than any of the composers. He has given the spirituals a rich harmonic structure that makes them very beautiful and interesting, without losing their original atmosphere and simplicity. Burleigh can truthfully be called the Afro-American Schubert.

A composer of marked distinction is W. M. Cook. Although Cook's

time was taken from his most serious form of composition, he has given to us songs that are rich in beauty and sentiment.

A composer of rare gift is J. R. Johnson, who writes prolifically in chorus and song forms. Carl Diton is better known as an organist and pianist. As a composer, he has arranged and written for organ, voice, and chorus. His compositions show finish of workmanship and skill in treatment of form.

Foremost of the Afro-American composers is R. N. Dett. He has written in a larger form especially. The three suites for piano are true works of exalted intellectual power. Dett has written for piano, voice, and chorus.

These five composers have contributed toward higher musical ideals and have raised the standards for higher artistic appreciation.

HALL JOHNSON THRILLS STADIUM CROWD IN N. Y.

Courier

By ETTA MOTEN

(Special to The Pittsburgh Courier)

NEW YORK, July 16—If the Negro people of New York and vicinity have not been able to appreciate the beautiful musical blessings available they really should wake up and take stock of themselves. Do you know that right in your midst you have the greatest conductor of choral singing that is alive today?

Hall Johnson and his Negro choir were assisting artists on the Lewisohn Stadium program Sunday night by the Philadelphia symphony orchestra, Willem Van Hoogstraten, conductor. After two beautifully rendered numbers from "Romeo and Juliet" by Tschalkowsky and "Till Eulenspiegel's Merry Pranks" by Strauss, by the orchestra, Hall Johnson, the tall, swanky, bespectacled master of Negro melody and song, loomed up in the doorway. At the sight of this unusually tall, unexpectedly youthful looking figure, the audience went wild with applause. Mr. Johnson bowed graciously. He turned and faced his group of thirty singers, raised his long arms and like

a magician literally drew the music from the mouths of those singers who were watching his every crook of his slender fingers.

"Goin' to See M' Sarah" (for male voices) was perfectly rendered. The well balanced, organ-like tones peeled out, filling the remote corners of that vast stadium with not the slightest effort on the part of the singers. These singers must drill by the hour on diction, because every word is distinctly understood, with accents properly placed on the important syllables.

The crescendoes and the nuances accomplished in "Good News" (for male voices) was very well done. "By and By" and "It's All Over Me" finished the most outstanding number in the group. The clear, bell-like tones of the tenor stood out in solo, accompanied by the clear, flute-like tones of the women's voices. My impression of this rendition was of a great symphony. I still feel that Mr. Johnson's choir should be called The Hall Johnson Negro Choral Symphony. The orchestra effects effected in "Water Boy" of the last group were marvelous. The bass section was perfect in its tempani and double bass pizzacatto effects.

It has always been contended that

instrumental sounds are imitations of vocal sounds, and Sunday evening gave one a fair opportunity to compare the choral symphony and the symphony orchestra. The audience decided that the real was better than the imitation. To keep from spending the entire night singing the many requests that were shouted from every section of that vast place, Mr. Johnson had to remind his audience that he and his group were programmed to sing from the same platform Monday night.

HALL JOHNSON NEGRO CHOIR SCORES TRIUMPHANTLY IN ITS 4th SEASON WITH PHILHARMONIC AT THE STADIUM

For the fourth successive season the Hall Johnson Negro Choir has furnished one of the high lights in the programs given at the Lewisohn Stadium of the College of the City of New York, 139th street and Amsterdam avenue, by the Philharmonic-Symphony Orchestra under direction of Willem von Hoogstraten through eight weeks of the summer, from July 7 to 31. *M. J. D. age*

As assisting artists, the members of this choir were heard in two programs, one on Sunday night, July 12, another the following Monday night. The group that sang comprises the second choral group which Mr. Johnson has gotten together, the original group still being engaged in "The Green Pastures" and therefore not available for concert appearances. *new York N.Y.*

Without making invidious comparisons, the comment must be made that there is a freshness, a virility, a sincerity in the singing of this concert choir that is most delightfully refreshing. There is a clarity of diction that is most unusual, and to this must be added a keen sense of musical interpretation. *7-25-31*

In its development of nuances the choir excels, and in his ability to bring from them the highest form of choral expression, Mr. Johnson reveals himself as a past master in the art of conducting.

In its pianissimo passages, the vocal emissions are as soft and soothing as a summer's zephyr, and yet there is authoritative power in every breath. And when the mood changes and there is a call for power and force, it ranges through the gamut with unstrained ease and strength, without sign of effort or struggle.

Mr. Johnson conducts without a baton, using his fingers, hands, arms, and erstwhile his body, in his seeming magical control of his singers. His fingers, prehensile and flexible, seem to reach into their very souls and to pluck there the strings of their musical being, as though each was an Angel Israfel, "whose heartstrings are a lute."

In the program offered on Sunday night, Mr. Johnson made a radical departure from his usual custom, in that he incorporated a number of work and folk songs instead of the all-Spiritual offerings of other occasions. He presented his male singers in two songs—"Goin' to see M'Sarah" and "Good News," followed by two Spirituals, "By and By" and "It's all over me," sung by the entire ensemble of thirty mixed voices. These comprised the first group.

The second group was composed of four secular songs—"Dis old hammer killed John Henry," "Water Boy," "Eastman" and "St. James Infirmary Blues."

These by no means satisfied the thousands gathered within the spacious confines of the Stadium, for they forsook their seats and crowded up to the stage and eagerly demanded more. The singers responded until sheer weariness made them cease.

The same conditions obtained on Monday night, when some 12,000 people crowded into the openair amphitheatre to hear these inimitable singers. This program was entirely of Spirituals, save for a repetition of Mr. Johnson's unusual and effective arrangement of the "St. James Infirmary Blues," which closed the program, and "Carry me back to Old Virginny."

The male choir sang first "Ezekiel saw de wheel" and "Keep a'inchin' along," and the ensemble then gave "Joshua fit de battle of Jericho" and "Religion is a fortune." The second group brought "Ride on, Jesus" and "Fix me, Jesus," in addition to the two secular songs mentioned.

NEGRO CHOIR
Within their throats the pipes of organ hang,
And chimes swing there like bells above a street;
There tom-toms sound, and silver cymbals clang,
And violins throb out, and wild drums beat.
And sweet and high, the winds among the reeds
Along the jungle shores again awake;
The wall of voices lifts and sobs and pleads
With all the heart's wild clamor and its break.
7-25-31
"Abide with me, fast falls the even-tide,"
The old beseeching hymn lifts from each throat;
"The darkness deepens, Lord with me abide—"
The tears are trembling through each shaken note.
O God—a race is crying unto Thee:
'Help of the helpless, oh, abide with me."
—Grace Noll Crowell.

Florence, Ala., Herald
Friday, July 24, 1931

Famed Negro Composer Directed Concert Here

Wm. Handy, Florence Born, Is Father Of The Blues

By MARCY B. DARNALL
Prof. William Christopher Handy, world-famed Negro composer and "Father of the Blues," has been spending several weeks in his native Florence, the culmination of his visit being a concert given under his direction at Slater School last Friday night.

This concert, which was attended by a large number of white men and women as well as colored people, was a rare treat. The program was composed principally of Prof. Handy's compositions, including the Memphis Blues, the first music of its class ever written; the even more popular St. Louis Blues, which has been played oftener than any other number by phonograph and radio, and many others.

Several soloists, a mixed sextette and a large chorus were among the features of the concert, each rendition of which was splendidly done. It demonstrated that a wealth of musical talent exists among the colored people of Florence, and under the masterly training and directorship of Prof. Handy the performers acquitted themselves with high credit. All present were enthusiastic in their praise.

A True Musical Genius
It is doubtful that many local people fully realize how high a place Prof. Handy has attained in the musical world, and the esteem in which he is held by white musicians of the greatest prominence in New York and elsewhere. He is the only colored man to be admitted to membership in the Music Publishers Protective Association.

Many write-ups of Handy and his work have appeared in the leading musical periodicals, daily newspapers and other white publications. The story of his interesting career would fill a large book, but it is believed a brief sketch may be of interest to our readers, for he has reflected credit on his race and on his native city.

Born In Florence
W. C. Handy was born on Handy Hill, Florence, Ala., November 16, 1873, and spent his boyhood days here, later removing to Memphis, where he soon attained a reputation as a musician and band leader.

How he began writing the "Blues" which marked an entirely new departure in musical composition is told in a recent interview in the Memphis Evening Appeal. Handy said:

"Traveling about with bands, I found that every town had several negro songs that had never been published. I made a collection of these, and they form the basis for many of my songs.

"The way I happened to start writing the 'blues' is this: I had or-

ganized a band and was playing engagements in Memphis. We were strangers and there were several well known bands already here. In order to give my band individuality I began to write these songs. I got the idea during three years of music teaching in Clarksdale, Miss., but the first writing was done here in Memphis."

Later Handy began publishing his own compositions in Memphis, but several years ago removed to New York, where he and his brother conduct a large music publishing business at 1545 Broadway, with European and South American representatives. His music is played all over the civilized world, and the musical idiom which he originated has constantly increased in popularity.

Recipient Of Honors
Some months ago Handy was the honor guests at a special radio concert of the National Broadcasting Company which featured his compositions. Signor Mariani, a noted Argentine conductor, was the leader of the orchestra.

Willard Robinson, the radio artist, sang "Memphis Blues," which is Handy's own favorite among all his works, and when the singer worked the composer's name into the refrain, Handy exclaimed, "That's my heart." Commenting on the incident, the well-known New York columnist, Walter Winchell, said: "If Memphis Blues is Handy's heart, St. Louis Blues must be his soul."

While on his present visit to the South, a public park for negroes in Memphis was dedicated and named Handy Park by the city council. This is the first time such an honor has been paid by that city to a man still living.

Family Is Musical
Handy has five children, three daughters and two sons, all possessing exceptional musical talent. W. C. Handy, Jr., is an accomplished xylophonist and leads one of the most popular jazz bands in New York. One daughter is a favorite radio entertainer.

John Whitaker, in a lengthy article in a recent issue of the New York Herald-Tribune, wrote:

"I love the Blues. Now, to love the Blues is to honor W. C. Handy, Negro, who, born and bred in Alabama, is now a citizen of New York. For Will Handy, more than any other man, has brought a new art out of the cotton fields and evolved a form of music that is entirely American."

The newest edition of Encyclopedia Britannica gives Handy credit for being the "Father of the Blues," and consequently the father of all jazz, for compositions of others in this style are merely modifications of the fascinating combinations of melody and rhythm which he originated.

A Modest Celebrity
In spite of the fame and fortune which have come to him, Prof. Handy is extremely modest almost diffident.

Most gathered from what others have written, rather than from what he is speaking of his own work. The information concerning him written in the foregoing has been obtained in the foregoing has been

Wanamaker Contest for Musicians Opens

Despatch

5-23-31

Catherine E. Moton Plays Graduation Music

5-24-31

PHILADELPHIA, May 21. — The Rodman Wanamaker prize composition contest for Race composers established six years ago in recognition of the distinctive talent possessed by non-whites in the field of tone-art, is now under way and will come to a close early in July, according to the Robert Curtis Ogden association.

The classifications and the awards offered in each group are as follows:
Class I: Songs—with or without words, for any voice with piano accompaniment. Solo obbligato instruments may be used or not, as the composer desired. First prize, \$100; second, \$75.

Class II: Dance groups—for instrumental work exclusively. The latitude allowed for the composer is large, for the work may be written for any solo instrument—violin, violoncello, piano, etc.—or, if the composer pleases, for groups of instruments. First prize, \$100; second, \$75.

Class III: Negro Spirituals—may be written for solo or for chorus with band, orchestra or organ accompaniment. First prize, \$100; second, \$75.

Class IV: Symphonic work—largest in musical form—being a choral work with band or orchestra accompaniment. The work must not be more than ten minutes for performance. Solo or quartet parts may be used in connection with the chorus if so desired. There is only one prize, \$500. This class closes July 15, 1932.

The contest of the present year closes in July. Compositions (except for class IV) to be submitted must reach the Robert Curtis Ogden association in the John Wanamaker store, Philadelphia, Pa., not later than July 15.

The contest booklet, giving full information may be had by request of the above association.

Oberlin, O. — The graduation piano recital of Miss Catherine E. Moton, eldest daughter of Principal and Mrs. R. R. Moton of Tuskegee Institute, on Thursday, May 14, at Oberlin College was, in the opinion of old residents and college teachers, one of the most brilliant ever given by a student. Miss Moton, a graduate of Tuskegee Institute, was applauded and highly commended for her facility of execution and display of unusual memory. A member of the June graduating class, she majored in piano, and took three years' instruction on the harp. Miss Moton has been designated one of the ten students in music to take part in the commencement program. Her teachers have recommended her for immediate study in Europe.

Following the recital an informal reception was held in the parlors adjoining the conservatory, which were decorated with flowers in profusion from friends. Among those present were Mrs. Moton, Dr. G. Lake Imes, special assistant to Principal Moton; Mrs. Edna S. Landers, dean of women, Tuskegee Institute; Mrs. Bess Bolden Walcott, wife of Tuskegee's commandant; Col. William H. Walcott, and an alumna of Oberlin; Dr. George Dwell, Atlanta; Miss Lexine Howse, member of the Music Department, Tuskegee Institute; Jennie and Allen Moton, sister and brother of Miss Moton, and Waldron Stokes, a student of the Institute.

The party of ten motored to Oberlin from Tuskegee.

Her program was as follows:
BACH—English Suite in A Major (prelude, allegro, allemande, allegretto, moderator, sarabande, andante, bourree, molto allegro, gigue, allegro.)

SCHUBERT—Fantasia, op. 15, De Wanderer (allegro con fuoco, ma non troppo, adagio, preso, allegro.)

GLUCK-SGAMBATI—Melodie in F. Major.

SCHUMANN—Toccato, Op. 7.

CHOPIN—Nocturne, op. 72, No. 1.

RIMSKY-KORSAKOW -- Concerto, op. 30 (moderato, allegretto quasi polacca, andante mosso, allegro, andantino tranquillo, allegro con fuoco) with orchestral parts on second piano.

NATIVE COMPOSERS OF HAITI

N.Y. Times

THE Island of Haiti boasts a formidable list of composers of her own. Their works show the musical guidance of such men as Rossini, Liszt, Haydn, Grieg and, most of all, Chopin. To the average Haitian there is no music as appealing as that of Chopin. His romantic sadness finds sympathetic response in the hearts of the Haitian and is echoed by Haiti's modern composers. Those natives whose musical ambitions soar beyond the opportunities of their island turn to Europe, usually to Paris, for the further development of their talents. Many of their compositions are definitely European in character, while others are essentially Haitian in their exoticism.

The first to give a new and serious impulse to Haitian music was Justin Elie. He is considered the most scholarly and at the same time the most original of Haiti's composers, although he turned to songs expressive of national life, popular songs and voodoo chants for his material. He has composed, among other things, many meringues in elegant fashion. His "Cléopâtre," "Danses Tropicales," "Légendes Créoles," "Invocations" and "Valse de Concert" are among his outstanding works.

Ludovic Lamothe is, perhaps, Haiti's most important and prolific composer, with already a long list of works to his credit, of arresting content. Like most of his contemporaries, Lamothe is inclined toward plagiarism. In his "Danses Espagnoles," "Feuillets d'Album," "Scherzo," "Valse Romantique," and trio "A tes Levres," we hear Chopin, Schumann, Waldteufel (a particular favorite), Mendelssohn and even Beethoven; yet he evinces a certain dash and musical skill very much his own.

Both Occide Jeanty and Théodore Ménéz valiantly strove to shake the yoke of European influence in Haitian music, but their efforts were insufficient to have lasting effect. Jeanty's particular contributions have been processional marches composed in a purely Haitian vein. His "Bamboula" is worthy of mention. Then there are such men as Nicolas Geffard, who has written sober, heroic music; Alain Clérie, said to be Haiti's least gifted composer, whose one outstanding composition, "Cœur des Herbes de

1804," stands with Lamothe's "Scherzo" as "the most beautiful music ever composed under the azure skies of Haiti"; Léonce Williams, who composed a lovely "Berceuse"; J. de la Fuente, a prize-winner in the Leipzig Conservatory, whose delicate and romantic waltz "Pensée de Printemps" deserves mention; the religiously inclined Lespinasse, composer of a Haitian "Ave Maria"; the elegant Joseph Duclos; the melancholy Georges Borno; Paul Nicolas, composer of a charming waltz, classic in style and comparable, the Haitians claim, to a sonatina of Mozart. There are others, François Manigat, Jules Héroux, Clément Romain, Constantin Duméré, Antoine Rameau; and the older composers, Moléard Monton, de Lechaud, de Coupet, the father of Jeanty; d'Astrée, Durand, Robert Geffard and Benoit Lasagne, who are still talked of. Romantics, all of them, by nature and inclination. A fair list for a small island so recently embarked on the standardization of its musical heritage.

A Haitian has gracefully expressed the situation: "Our glass is very small, but we are obliged to drink from our glass. With it, however, we may toast the most beautiful lady in the world."

BALTIMORE, MD.

Evening Sun

MAY 21 1931 Baltimore's New Orchestra

The Baltimore City Colored Orchestra, which was founded last year through a private donation and a municipal appropriation, is prepared to present its first public concert tonight at the Douglass High School. This is the only municipally controlled organization of its kind in the country. Charles L. Harris, conductor of the Negro Municipal Band, is the director, and it consists of seventy-five musicians.

The Negro's talent in folk music and in individual performance is already proved. This evening, however, will provide for him an opportunity to show what he can do in perhaps the most difficult of all forms of music. It is a new

and, from various standpoints, a significant venture, and it is hoped that out of the orchestra will come a worth-while contribution to symphonic expression. What the immediate and the final results will be all music lovers will watch with considerable interest.

Macon, Ga., New Saturday, May 23, 1931

'PEARLY GATES' TO BE GIVEN JUNE 1

The "Pearly Gates," Negro musical interpretation of Heaven in which 200 trained voices will take part under the direction of one of the South's leading Negro musicians, will be presented Monday June 1, at the municipal auditorium.

Frederick Hall, Negro musician and composer of Negro spirituals, who serves as professor of music at Morris Brown and Clark universities for Negroes in Atlanta, wrote the script for the play, which is built on a Negro's conception of Heaven and the pathway that leads to celestial heights.

Hall's arrangement of Negro spirituals are used in "Pearly Gates" with interpretations by voices blended in chorus and solo. The chorus is recruited from students of the two Atlanta universities and the ability of its members is said to be surpassed only by that of the Fisk University Jubilee Singers, of Nashville, Tenn.

The cast was trained for the parts by Professor Hall for more than two years before the first performance was given. About 30 principal characters supported by a choral background will give solo interpretations of his spirituals.

The plot of the story is laid in a small country school room near Hawkinsville, Ga., where Mary Jones, 12-year-old school girl, tells her teacher and companions of attending a religious camp meeting. The child's story, reproduced in acting in the play, is so vivid in its description, that the teacher decides to tell the class-room all about the "Pearly Gates" and the road that leads to them. The teacher's description is also enacted on the stage.

The first and third scenes of the play are laid in the country school room, the second at a Georgia camp meeting, and the fourth and last gives a picture of the "Pearly Gates" and Pilgrims bound for them.

The camp meeting scene gives an insight into the favorite religious observance of the plantation Negro, and mourners, tempters, preachers, singing, and dinner on the grounds are portrayed in detail. The second part or last scene of the production reveals the trials of weary pilgrims along the pathway to Heaven; the slave, the wayward girl and boy, the gambler, the rich man, the widow, the cripple, Christian soldier, and the blind man are among those characterized in song and pantomime.

The players will arrive here next week and begin rehearsals. They

have recently appeared in Jacksonville, and other Florida cities before crowded houses.

PACKED HOUSE GREET'S FIRST NEGRO SYMPHONY ORCHESTRA IN DEBUT

BALTIMORE, Md., May 28—(By AP)—The first and only colored symphony orchestra in the United States made its debut here Thursday night in a concert at Douglass High School, under the direction of Prof. Charles H. Harris, with Mrs. Ruth McAbee, director of music in the public school, soloist.

The concert, an aspect of any well-regulated concert. The large crowd came in its dress clothes, there was animated conversation before the concert had begun and quiet attention after. While not a symphony orchestra in the strictest sense of the term, there were representatives of all the necessary choirs, beginning with the two double-bass and two tubas, a large choir of clarinets, a saxophone, trombones, cornets, a fairly large choice of violins and the cellos less strong in numbers.

The men players outnumbered the women, of whom there were a few scattered among the violins, a cornetist and a saxophonist. The age range was wide, the two youngest players noted being possibly 11 or 12. Nothing could quite equal the gravity and assurance of one very young second violinist, who never missed a cue.

The program was chosen with care to be of sufficient popular interest to appeal to a general audience. Charles L. Harris conducted and, while there was divergence in his interpretations from the orthodox, they were original and musical.

HAMPTON CHOIR WINS PRAISE OF CHICAGO'S MUSIC LOVERS

By MAUDE ROBERTS GEORGE

The Hampton Institute choir of 40 voices, directed by Dr. R. Nathaniel Dett, was heard in an excellent program at Orchestra hall Monday night under the auspices of the Hampton club of Chicago. The members of the choir are students of Hampton Institute and were members of the group which toured seven countries of Europe last summer.

Three members of the choir will receive their degrees in music this year at Hampton, which will represent the first class to receive this degree from the Institute.

Dr. Dett, director of music, was born in Drummondville, Ontario, Oct. 11, 1882. He began his musical studies at the Oliver Willis Halsted conservatory in Lockport, N. Y., 1901 to 1904. He is a graduate of the Oberlin conservatory, Oberlin, Ohio, and has studied subsequently at Columbia, the University of Pennsylvania, the American conservatory in Chicago and Harvard university. Dr. Dett won the Bowdoin prize and the Francis Boote prize at Harvard in 1920 and has been honored with the degree of doctor of music by both Howard university and Oberlin. Among his compositions are "Magnolia" and "In the Bottoms" suites (the latter includes "Juba Dance"), "Don't Be Weary, Traveler," "Listen to the Lambs," etc.

The program opened with a folk anthem by Dr. Dett, which immediately gave opportunity to appreciate the balance of the voices. There was much comment upon the perfect attack and true pitch with which the choir opened without any perceptible method of getting the correct pitch. The enthusiastic applause which followed this number continued throughout the program.

The soloists, Dorothy Manor, Ruby Trueheart, Gladys Jones, Mercer Bratcher and Charles Flax, are the possessors of voices of rare quality and showed intelligence and excellent training. Miss Trueheart, Miss Harriet Taylor, Mr. Bratcher and Walter Roper sang charmingly the quartet section of one of the numbers.

Dr. Dett explained that the Negro spirituals are sung at Hampton at the chapel service and emphasized the religious significance of them, and for this reason in this program they were sung in that manner, without the conductor, but in spontaneous manner. The great beauty of the spirituals and the impressiveness of the presentation brought the demand for an encore which was Dr. Dett's "I Am Going to Travel."

The Russian liturgical songs were rendered in a manner which proved the capability of the singers and careful and successful training given to them by Dr. Dett. It must be kept in mind that the numbers were sung unaccompanied, which means that the quality of the voices must be clear and true to pitch. The encores, "Lord, Our God, Have Mercy" by Lvoos and made famous by Russian singers at Kless for religious worship—which at the present time has been abandoned—was repeated. The accuracy of enunciation, the shading and interpretation thrilled the audience and was really one of the great moments of the concert.

The first part of the program closed with Negro Motet by Dett, which won the Bowdoin prize at Harvard in 1920. This number is not one that can be sung by an ordinary group of singers and indeed it was an achievement for the choir to accomplish and a rare opportunity for these young people to be trained by the composer. As is true of Dr. Dett's music, it was beautiful and yet requires the real student and serious musician to properly interpret it to a group of singers. It is a masterpiece.

American composers were represented in the opening group of the second part of the program. The second number was "Now the Day is Over" with Gladys Jones as soloist. This number was written by Frances McCulloh, lecturer for the

Philadelphia Symphony, and written on the pentatonic scale theme. The splendid rendition, we are sure, would have pleased the composer, and won the enthusiasm of the audience, which was discriminating in its choice.

The men's chorus was another special moment in the program, as their voices blended beautifully and their enunciation was most satisfying. "Water Boy," the famous convict song, arranged by Robinson, with Mr. Flax as soloist, was the occasion for an outburst of applause. The accompaniment of the song was sung and the voices sounded like an instrument, so even was the shading and so perfect the purity of the tone. "Father Abraham" was the encore, which was sung in excellent style.

The closing group of songs by Negro composers were done with sincerity and in a most convincing manner. "Listen to the Lambs" was a perfect work of art and was a lesson to the many who sing the number, as the composer gave his own interpretation of it and the choir directors were particularly glad that this number was included. As an encore to it, the choir sang Dett's "Oh Hear the Lambs a-Crying." The program closed with Dett's "Let Us Cheer the Weary Traveler." The audience continued to applaud and remain in their seats, so after repeated acknowledgment of the applause, Dr. Dett returned and the great favorite, "Swing Low, Sweet Chariot," was sung with Mr. Flax leading. His mellow baritone was never more beautiful and the program closed with a wealth of rich, youthful voices, which will linger in the memory of the vast audience.

The Hampton club of Chicago with Miss Pauline V. Massey as president deserves great credit for the success of the concert. John H. Calhoun, the chairman, was rewarded for his diligent work. He obtained the special patrons and was the local business manager. The box holders were: Robert S. Abbott, Blue Island Highlands, Incorporated, Misses Jessie and Catherine Colvin, Mrs. Frederick W. Crosby, L. Fish Furniture company, George Garner, Judge Albert B. George, Samuel Insull, Alfred K. Stern, the Pullman company, John Sexton & Co., special committee on arrangements, Chicago Hampton club.

Newspaper critics were high in their praise of the choir. Their opinions follow:

Edward Moore in the Chicago Tribune: "The orchestra went through the first part of the program in highly commendable form under the baton of Ebba Sundstrom. In Mozart's 'Magic Flute' Overture and in Beethoven's Second Symphony melodic lines were clear, sturdy rhythms were established and held, and there was an evident disposition to let the music speak for itself. This is no bad way to get under the surface of Mozart and Beethoven, by the way."

"The Hampton Institute choir, now on tour, appeared at Orchestra hall last night under the direction of R. Nathaniel Dett. It is one of the noted Negro organizations of the country, and it has a good right to be, for singing, a natural endowment of the Race, has here become developed and polished."

"Great sympathy and consequently great facility was shown in songs from the liturgy of old Russia. They are written in a mobile, shifting sort of counterpoint which the fine voices of the singers brought out with man-

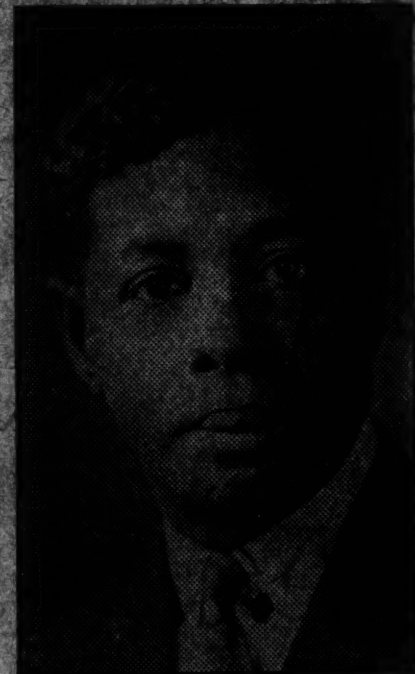
nary style. With spirituals they are, of course, entirely at home, so much so that Conductor Dett laid aside his stick and took his seat at the side, permitting them to pick up the songs and carry them along at will, which is also in a way that no white chorus can hope to imitate.

"A motet by Dr. Dett, 'Don't Be Weary, Traveler,' is an admirable composition."

Glenn Dillard Gunn in the Chicago Herald and Examiner: "The Hampton Institute choir brought their 45 voices to Orchestra hall to sing Negro spirituals and folk songs as the most effective items on a program that ranged from Bach to Tchaikowsky. As exponents of their native music these Negro choristers are remarkable. The group of spirituals which they offered without the assistance of their celebrated conductor, Dr. Nathaniel Dett, was drawn from the repertoire which serves them regularly in the church service. Here the tone was mellow, softly nuanced and beautifully balanced."

The Hampton club of Chicago is considering, according to reliable information, making the Hampton choir recital an annual affair here.

His Song Adopted



WELLINGTON ADAMS

D.C. composer and author whose Wanamaker prize song "Let Freedom's Music Ring," has been officially adopted for the celebration of the 200th anniversary of the first president of the U.S., George Washington, by the Bicentennial Commission.

Music - 1931

Sang With London Symphony Orchestra

the Chicago audition to secure five superlative voices from this area for radio singing.

At fifteen, Greene came to Chicago with his mother. Here he got a job as water-boy at the Palace Music Hall. From that day, he has supported his mother and grandmother. He is clerk at a tailor's shop on the South Side.

One Sunday morning in Chicago, he went with a friend to the Grand Methodist Episcopal Church, and joined in the singing of the hymns. The quality of his voice attracted someone in the audience who, after church, urged him to get a hearing with a Chicago teacher. Greene did so, and Theodore Taylor became his first teacher. Greene worked to pay for his music lessons.

Two years ago he was awarded a Rosenwald Scholarship at the Cosmopolitan School of Music, and this he still holds.

HIS LEAVING CONFIRMED BY MUSICIAN

10-17-31

Later Asks Guide To Consult President Howe

STUDIES IN NEW YORK To Open Academy For Young Creative Musicians

Whether the world-famous composer, pianist, and director, Dr. R. Nathaniel Dett, would return to Hampton Institute next year as director of the School of Music there, was a jig-saw puzzle of denials and assertions Wednesday.

An Associated Negro Press dispatch to the Journal and Guide, dated from Hampton, said that Dr. Dett had resigned and would not return to the famous institution but would devote himself to creative research work and the establishment of an academy of music for young creative musicians, following a year of study at the Eastman School of Music at the University of Rochester, which he is attending on sabbatical leave.

Guide Wires Dett

The Journal and Guide wired Dr. Dett at Rochester at 4:04 p. m. Tuesday,

asking him to confirm or deny reports of his resignation. A telegraphic reply from Dr. Dett, filed at Rochester at 4:27, stated: "Am not expecting to return to Hampton as director of music. Letter follows."

In nine minutes, at 4:36 p. m., Dr. Dett filed another telegram to the Journal and Guide which read: "Disregard previous telegram for all matters regarding by return to Hampton. Consult President Howe."

In the meantime, efforts had been made to reach President Arthur Howe at Hampton Institute by telephone. President Howe's secretary informed the Guide that he was on a business trip in the North, but that Frank K. Rogers, treasurer, would speak for Hampton Institute.

Treasurer Has No Knowledge

Mr. Rogers declared: "I have no knowledge concerning Dr. Dett's resignation. Neither President Howe nor any other official of Hampton has mentioned to me that Dr. Dett has handed in his resignation."

When Mrs. Dett, who is teaching in the music school at Hampton, was also reached by telephone, she told the Journal and Guide: "I know nothing of it and have nothing to say. I would advise you to wire Dr. Dett." It was then that the exchange of messages took place between the world-famed musician and the Guide.

Informed that President Howe was in Boston but was expected in New York Tuesday night and could be reached at the Yale Club there, the Guide wired him to confirm the report of Dr. Dett's resignation, and to state whether a successor had been named or considered to fill the vacancy.

No Reply From Howe

Up to 4 p. m. Wednesday no reply had been received from President Howe. At 3:45 p. m. the Norfolk office of the Western Union informed the Journal and Guide that its New York office had delivered the message at the Yale club at 5:30 p. m. Tuesday, and that Dr. Howe had received it. Since then Dr. Howe had checked out of the club, Western Union said.

It was thought that Dr. Dett's second wire resulted from his wish to have Hampton's president make the official announcement, rather than himself; however, it was not seen to mean that he had changed his mind about not returning to Hampton.

Rumors had been current for several weeks that Dr. Dett was planning to give up the position he has held at Hampton since 1913. These rumors could not be verified from any authentic source by representatives of the Journal and Guide, however.

Friction has been developing between Dr. Dett and the Hampton administration for several years. At one time some years ago, he is said to have tendered his resignation to accept a position as director of public school music in Washington, D. C., but was prevailed upon to remain at Hampton.

At another time the dean of women then at Hampton refused to allow female members of the renowned Hampton Choir, which Dr. Dett has directed, to attend early morning practices. The

one hour allotted to him in the afternoons, Dr. Dett had contended, was insufficient to develop the choir into a great musical organization.

Several Incidents Riled Him

Another incident said to have riled Dr. Dett occurred in 1926 when "The Pied Piper of Hamelin" was being produced by the Musical Art Society under his direction. This initial attempt at operetta by students was threatened with failure when the administrative board ruled that students who became ineligible just prior to the presentation could not participate. When it was pointed out by Dr. Dett that ineligible students had taken part on the Anniversary Day program sponsored by the school chiefly for visiting northerners, he was allowed to keep the operetta cast intact.

It is also reported that on this same occasion the late Major Allen Washington, commandant of cadets, was debarred by the administrative board to ask Dr. Dett: "Is it true you intend having girl members of the cast appear on the stage in the nude?" The eminent musician was reported highly indignant, and replied that "the question should never have been asked."

When Dr. James E. Gregg was principal he is reported to have said of Dr. Dett on one occasion: "If he were not a Negro, I would have asked for his resignation immediately." It is said that on that occasion Dr. Dett was "in-subordinate."

Irked President Howe

Last April during the Anniversary Day exercises at Hampton, after directing the choir in a programmed number, Dr. Dett called upon a visiting white musician to play on the Odeon Hall organ a composition based on a Negro motif which the visitor had written. This interruption of the scheduled program irked President Howe and it was reliably reported that Dr. Dett was reprimanded for his action.

Students of Hampton have always regarded Dr. Dett as friendly and approachable, and liberal and sympathetic toward student thought and activities. Many times he has espoused the cause of individual students frowned upon by the administration.

A criticism frequently made on the campus at Hampton is that Dr. Dett has tended to overlook the musical students as a whole in developing "Dett students."

Met Obstacles in Europe

During the tour of Europe made by the Hampton Choir of forty voices under Dr. Dett's direction, students reported upon their return, several incidents took place which riled Dr. Dett. He was importuned constantly it is said, by the white European manager to give a type of program not in keeping with Dr. Dett's ideas. He was attempting to demonstrate to European audiences the ability of the Negro to sing any music, as well as his own, in developed and undeveloped forms.

He is also said to have met with opposition when he sought to give the students a chance to see more of Europe than they were being given opportunity to see between frequent concerts in widely separated cities.

Dr. Dett has often complained that an administrative committee has hampered his work by ordering changes in the programs he has drawn up for the choir to present in American concerts or by censoring certain numbers he wished included.

Another factor figuring in his resignation not heretofore made public is Dr. Dett's desire to spend a year or

more studying native music in Africa.

Dett Gives Reasons

The Associated Negro Press dispatch said that when questioned with regard to his decision, Dr. Dett stated that in entering upon his new work, he was actuated by the realization that those who have become truly great in their contributions to the world's music, have dedicated their souls entirely to the creative phase of artistic endeavor. While he recognizes the dire need for teachers in our colleges, the necessary institutional restrictions do not permit a freedom of artistic expression in the development of untraditional ideas.

Dr. Dett came to Hampton in September, 1913, as head of the music department, and served in that capacity for 18 years. During that period he made many contributions to the field of Negro music. He founded the Musical Art Society and was responsible each year for one of the outstanding concert programs in the country. Many of the world's greatest artists have appeared at Hampton Institute under the auspices of the Musical Art Society.

In February, 1928, after years of strenuous efforts on his part, the trustees acceded to his wishes and established the School of Music with him as director. He has always been one of the most popular members of the faculty, and his devotion to the students was the main force which has held him steadfast to his post there.

Developed Great Choir

Probably his greatest achievement has been the development of the Hampton Institute Choir. After signal successes on the concert stages of New York, Boston, Philadelphia, Washington, Richmond, Norfolk, etc., a European tour of 9 countries was sponsored by George Foster Peabody in the summer of 1930. The music critics and the press of the entire western world were loud in their praises of the choir's performances under Dr. Dett's direction, and an American tour during the past season brought similar responses at home. In fact this choir is recognized as one of the world's greatest.

His Future Plans

Although Dr. Dett is reticent about his plans for the future, he was persuaded to give a general outline of the program to which he has dedicated the rest of his life. He stated that his first efforts will be directed toward securing data which, through frequency of occurrence, will establish and confirm a Negro idiom by showing its relation to the oldest existing modes of all folk music. He plans then the collection and harmonization of Negro melodies on a Negro model basis.

In this he agrees with many white critics who have seen that the European harmonic scheme which is traditional to all schools of music, deflects the Negro composer from the true tendency of his native music. With this idea as a basis he expects to establish an academy for young Negro creative musicians, and to study Negro native singing for the purpose of preserving and emphasizing folk effects, which will guide the composer true to the principle of using genuine Negro idioms to preserve the pristine spirit of Negro music.

There will then be the problem of educating the general public to an appreciation of music based on the true Negro idiom, beginning with the smaller and simpler music forms. This program will be developed into the creation of major works such as oratorios, symphonies, operettas, and operas on the Negro folk and folk music basis. Dr. Dett fully realizes that his plans will require years of painstaking effort, much sacrifice, and many conflicts, but

he considers himself a young man and the cause most worthy.

LONDON, Eng., Oct. 8.—Enthusiastic plaudits are following Marian Anderson's present European tour which struck its eighth on Sept. 28 and 30, when she appeared with the London Symphony (Proms) under the direction of Sir Henry Wood. She is to make a tour of Germany this month. She will return to the United States in December.

CHICAGOAN FIRST IN RADIO TEST Only Negro Contestant Among Hundreds

CHICAGO, Ill.—John Green, local radio singer, is receiving the congratulations of his friends and of the city of Chicago, as the result of the announcement of the winners in the J. L. Craft first annual audition for prospective radio singers.

Competing with hundreds of contestants in the largest audition ever held in any city, Green was chosen first in the contest by a group of judges who, throughout four days of preliminaries, a semi-final and final, judged for the beauty of voice alone without seeing the singers. He was also first choice in the baritone class in the thousands of votes of radio listeners who heard him in the final contest. It was the purpose of

Yale University Music

Head Lauds Georgia Jubilee Singers

By MARSHALL BARTHOLOMEW

NEW HAVEN, Conn., Oct. 15—

America's eyes have been turned toward Europe as the source of anything significant in the realm of music for so many generations that we have been slow to awaken to the musical gold mines which have been lying undiscovered and unappreciated within our own borders.

So, even in as simple and direct a medium as folk music, it was not until Americans became aware that the plantation songs and spirituals of the Southern Negroes were being applauded in London and Paris, and a group of native singers have been praised by the King and Queen of England for the beauty of their songs and the skill of their performance, that our music-loving public realized what they had been missing. And so, quite recently, after years of neglect, the plantation music, and particularly the spirituals, have come into their own; books are being written about them, collections made, concert and recital programs, church choirs are making use of these simple, beautiful songs that sprang out of our own soil as the great musical contribution of the colored people. But like most au-

thentic folk music, it can only properly be interpreted by those who understand it and feel it.

The Georgia Jubilee Singers combine the rare attributes of first-hand acquaintance and knowledge of the material, with artistic ability of a high order. For accuracy of pitch and perfection of blend in unaccompanied singing, I have heard very few groups either in this country or in Europe who can compare with the untrained and yet wonderfully controlled voices with which these Georgia Jubilee Singers bring the many-colored harmonies and fascinating rhythms of their songs to Northern ears, and to those who have never had the good fortune to hear at first-hand the music of the camp meeting of the plantation singing in its own habitude, their program is music which requires no apology and needs no explanation. It wins its own friends at first hearing and never grows stale. At least that is my reaction to it, and I began listening to plantation songs and singing them as a child and am still at it with more love and enthusiasm than ever."

ABBIE MITCHELL TO TEACH AT TUSKEGEE

Abbie Mitchell, whose melodious voice has thrilled European royalty, whose varied career has brought her national prominence as a stage and radio favorite, is about to take another forward step.

Monday afternoon, in the office of The Pittsburgh Courier, she calmly announced that she has accepted the position of Vocal Instructor at Tuskegee Institute. She is scheduled to assume complete charge on November 3rd.

Miss Mitchell, regarded as America's foremost vocal artist, will appear in a song recital Thursday night, Oct. 15, at Lincoln Congregational Church in Washington, D. C. On Sunday night she will give a concert at West Virginia State College, Institute, W. Va. From there she will go to Chicago where she

will give a concert embracing all Negro compositions dating from 70 years back to the present time, at the Civic Theater, November 1.

During her European tours Miss Mitchell sang before the royalty of the leading European countries. On these occasions Miss Mitchell gave numbers ranging from spirituals to the classics. She amazed the music critics with her ability to render the French, Italian and German songs in their native tongue.

Miss Mitchell's distinguished work on Broadway won the plaudits of the Metropolitan music critics. Her remarkable range of voice and the magnificent carrying power and charm won laurels and made an opening for Negro singers in the future. Miss Mitchell was a pioneer in the music world. Her most recent triumphs came through the year and a half engagement with

KNOXVILLE, TENN.
JOURNAL

SEP 30 1931

The Negro Music Festival.

The Smithsonian Stadium is a great place for an open air concert, and one more than ever in tune with music and sentiment on Monday night when a full moon added its charm to the beauty of the sky as setting for just the music the evening offered.

That the Journal speaks for the Knoxville people who were at the Stadium, as well as for their visitors for the Fair, we do not hesitate to presume when we express the pleasure of the audience in the Negro Festival of Music as presented there by the Knoxville Bureau of Parks and Recreation.

The program was put on with the unrivalled harmonies of the old Negro spirituals as first and most appealing reason for being, but with other music from modern and well known composers to complete the beauty of the program.

For the singers themselves, there were individual voices of power and sweetness in many numbers, with the chorus trained by George L. Johnson of the National Recreation Association and the program further enriched by the Community Glee Club and by the Knoxville College Glee Club directed by Professor Newell Fitzpatrick.

After a prelude of three numbers, "Steal Away to Jesus," "O Lord, Remember Me," and "America," the singers, singly and in groups, completed a program of music with melodies for the most part haunted by memories outside the knowledge of our day.

Only such singers can catch the poignant fervor and subtle melancholy that these songs hold.

In their own music, or that which they interpret for others, there is a quality missed when these songs are sung by other voices.

They have made of all this not only a gift to the South and to America but to the whole world. Here in the South it is our part to let the Negroes know our appreciation and our pleasure in their music, feeling in it, as we do, the shadow of something that we ourselves have shared and knowing of our own hearts many of its memories as our own.

DULUTH, MINN.

NEWS TRIBUNE

SEP 28 1931

Negro Spirituals

Many a musical artist has said that, in music, the American Negro, both as a singer and composer, is of the front rank. This compliment has most often been given for Negro spirituals, those religious chants and songs that lift people from everything sordid and, in imagination, merge them with celestial choruses.

A writer in the Chicago Tribune was at a

Negro jubilee and concert at Soldiers Field recently. The program was mostly of Negro spirituals, now wailing, then triumphantly jubilant. This writer said that the Negro audience at Soldiers' Field knew things about community singing that white assemblages have scarcely begun to dream about.

It is not hard to understand how spiritual music was so perfected among Negroes. For a long time all other expression of feeling was denied them. They were not permitted to sing songs of human love or hate, songs of race or nationalism, songs of war. But they could scarcely be forbidden, even by the cruelest taskmaster, to sign songs in praise of God. And so they sang them. They composed them, and into them flowed feelings otherwise repressed.

The Chicago writer said that any great chorus is likely to be impressive, but when, as it was at Soldiers' Field, it is a chorus of fine voices, now wailing, now joyful, always musical and resonant, coming from kindly hearts, the effect is almost beyond description.

Negro music is the voice of the Negro soul. Perhaps the Negroes hereabouts will sometime

arrange a program of their popular spirituals so that their white neighbors may learn how well they can sing.

Marian Anderson Pleases

Several European Critics

BERLIN (For the ANP).—Enthusiastic plaudits are following Marian Anderson's present European tour. Her recitals at Hamburg and in the Psychological Institute of Berlin University won unstinted praise from the critics.

Miss Anderson, who appeared in London on September 28 and 30 with the London Symphony, under the direction of Sir Henry Wood, will return here this month to make a tour of Germany, en route to Amsterdam, Holland, for a debut concert. November will take her on a second tour of Norway, Sweden and Finland. It will be impossible for Miss Anderson to accept an invitation to sing in Russia this year.

This artist's appearance at Carnegie Hall, New York City, is scheduled for April 5 on the Columbia Concert Series.

Music-1931

Went to N.Y. to Study Chemistry; Stayed to Become Record and Radio Favorite

Fletcher Henderson a Georgia Boy, Has Interesting Career

NOV 14 1931

By TREZZVANT W. ANDERSON

WASHINGTON. — What strange stories the lives of famous people often yield, and of all of them there could be none so strange as that of Fletcher Henderson, broadcasting star, recording artist, music writer, and publisher.

I strolled into the dressing room of Fletcher just after he had ended his regular midnight broadcast for the Columbia Broadcasting System, over WJLV, here, from the stage of the Howard Theatre, where he had just concluded performances to record-breaking Sunday night crowds. And here is how the widely known maestro became a figure in his present field:

Ten or fifteen years ago young Fletcher Henderson was a school boy down in Atlanta, Ga., where he was born. He was attending Atlanta University, where he was a sophomore at the time our story begins. "Fletcher" as he was called then, was studying about everything the class could study, being of an inquisitive type, and just wanting to know about things. Among his studies was music.

Now this same young Fletcher played on the varsity football team, and was informed by his music instructor that he could not play football and study music; that football made the tendons and muscles of the hands and fingers too hard for music. Now you guess what happened! Fletcher Henderson QUIT TAKING MUSIC—and that was just twelve or thirteen years ago.

Anyway, he went on through school there, meanwhile playing both football and baseball, and starring in both sports—ask Morehouse, Clark, Morris Brown or Tuskegee of twelve years ago. Graduated in 1920 with an A.B. degree, when he had studied the complete scientific course; he wonders today, why "A.B." So do I.

Went to New York

And here comes another funny story. Straight-away to New York came young Henderson, a fresh college grad. He came for the express purpose of majoring in chemistry in

which he had already done six years at Atlanta University.

He met Harry Pace, who was the founder of the first all-colored phonograph company, in the country. Mr. Pace was also an Atlanta grad, and he gave Fletcher a job as manager of the recording department, at which he worked steadily, the idea being to use what money he made to bear his school expenses.

Changes His Mind
Puttering around the shop soon made a change in the young manager, and he finally recorded a number himself, and that led to still other desires, and then in a maze of trails we finally find coming up on the horizon—Fletcher Henderson, the erstwhile Atlanta school kid, making records for every company in the business; he has recorded for all.

Gathering up an orchestra, after weeks of intensive study, practice, training and rehearsal, he was engaged to open up the Club Alabam where he stayed six months, quitting the job when the club manager wanted him to fire one of his musicians, who refused to do a part in a floor show being staged.

One Job Seven Years

From the Club Alabam Henderson and his orchestra went to the Roseland Ballroom and from there to Connie's Inn, where he stayed seven years.

These are the three major engagements he has had, although he did spend a month at "The Willows," swanky white club near Pittsburgh, as the only colored orchestra ever in it.

A contract with C.B.S. for appearances over the key station, WABC, greeted him, and he signed with a contract to record for the Victor company, ending his last recordings two months ago.

The rest of the story, all know, and so—greet the Georgia boy who came North to study chemistry, with his lab

books in hand, and ended up before the mike, and on the wax, one of the most popular favorites in the musical field today. He admits that all of his fan mail has been favorable, no brick bats—yet.

BEAUTIFUL NATIONAL JUBILEE MELODY

SONG BOOK

NOV 20 1931

ESPECIALLY BOUND—LETTERED IN GOLD—OFFERED TO A LIMITED NUMBER OF CHURCHES

John Bell Keeble, Dean

Unique in its appearance, beautifully bound in brown leatherette lettered in gold, is the Memorial Edition of the National Jubilee Melody Song Book now being offered to a few of the churches in memory of the late Dr. R. H. Boyd, the founder of the National Baptist Publishing Board's Plant.

It is planned that only one of these books shall be placed in a single church. The church desiring to have a constant reminder on the pulpit for their pastor, of the late Dr. Boyd, is being given an opportunity to get the publication. The name of the church is to be printed

in gold on the back of the book. The plan for this distribution has just been formulated by the secretary, Henry Allen Boyd, who says he will cheerfully explain how to any of those interested, if they will write him a letter. He states further that not enough of these have been made up to place one in each church, as only a limited number has been bound up in that way.

The book contains a splendid likeness of the late Dr. Boyd in the front part, and it also has a facsimile personal letter written by the late Attorney John Bell Keeble, who was dean of the law department of Vanderbilt, which was sent as a message of condolence on the death of Henry Allen Boyd's mother.

The announcement of this Memorial Edition and the purpose for which it is now being issued, was made upon his return to the city last week. He said he was anxious to have any church or pastor write him who want to be among the number to place this book on the pulpit. The book itself was dedicated by Dr. Boyd to his aged mother, who was a centenarian before she passed away.



FLETCHER HENDERSON AND HIS FAMOUS BAND.

ABBIE MITCHELL SINGS SPECIAL COMPOSITION

NOV 14 1931

CHICAGO—(ANP)—After a recital which was a striking success from the standpoints of her own performances and the enthusiastic response of an ample and warm audience in the Civic Opera Theatre Sunday evening, Abbie Mitchell, soprano, confessed that she had prepared the program of songs and trained for them only by calling upon the last resources of a courage which has sustained her in many trying situations of the past.

Miss Mitchell has devoted a lifetime of study and sacrifice to become the artist that she is. She recoils from the word entertainer. Her ambition is to embellish the real which she presents in voice and manner with the ideal which she conceives. Each tone, each gesture is either an embellished reality or part of an artistic pattern.

But like the true artist, she sees the opportunities for an artist to exploit wherever they exist. She believes in the artistic possibilities of the works of colored composers, of the musical forms and idioms employed by them. Her former husband, Will Marion Cook, is recognized as one of the greatest composers the race has produced. She also believes that the colored poet has an arresting spiritual story to tell in the songs that he writes—and that the colored artist ought to give them their finest expression.

Thus she boldly sang a program of songs which contained nothing but music written by colored composers, poems written by colored poets, and music written by white composers employing the Negro theme, and music written by white composers using the Negro poems. The usual classics of Brahms, Schubert, Respighi and all the rest, were discarded while she surrendered herself to the "Negro" and art of this special program.

Fisk Singers

Nov 4 1931

NASHVILLE, Tenn., Nov. 13—

(By The Associated Negro Press)
—Prof. Ray Francis Brown of the Fisk University Music School announced that the musical organizations of the university have been asked to give a weekly half-hour broadcast over the Columbia Broadcasting System to continue from January 10 to March 10. F. C. Sowell, manager of WABC, who found in the Fisk Festival broadcast last year one of his most popular radio services, will be in charge of the broadcast from the university chapel.

Dr. R. N. Dett

Honored by Organ Guild

ROCHESTER, N. Y., Nov. 13.—Dr. R. Nathaniel Dett, 65 years director of the department of music at Hampton Institute, who has gained an international reputation as a composer and musician, proved that he is also a speaker of merit here Tuesday evening, when he was guest speaker at the regular meeting of the Western New York chapter of the American Guild of Organists at the Central Presbyterian church.

The occasion was a public recital of the organization and many of the compositions of Dr. Dett were rendered prior to his introduction to the vast audience. Dr. Dett told of his work in making serious and musically dignified use of the folk song in composition. He described the early causes which led to the impression that this folk music was primarily instinct with humor and remarked that enough of that phase of it was in evidence, and he is laboring to bring to realization the serious beauty of music of his Race.

That he made a deep and favorable impression upon his hearers, that included musicians and music lovers, is indicated in the subsequent announcement that several of his compositions, including "Ave Maria," based on two folk scales, will be featured in nightly broadcasts over station WHAM, and that Mrs. Rae Potter Roberts, contralto soloist, will feature two of his composition on a program of the Rochester Civic orchestra.

Geo. Garner Wins Praise as an Artist

Frank L. Hayes, writing in the Chicago Daily News, has this to say of George Garner:

"Never has an American artist received such a nation-wide recognition as George Garner. The Plymouth (England) Mercury, after its critic had heard George Garner of Chicago sing in Helston, Cornwall, New Mr. Garner has a new record in the fact that he is to be the first Negro to sing in the Civic opera house. His appearance there will be Sunday afternoon, Feb. 14, in a benefit concert sponsored by more than a dozen Negro civic clubs and social agencies.

This will also be the singer's first concert in Chicago as a soloist in two years, since the year he returned from a European tour, during which the Birmingham Echo commented upon his sensational reappearance with

Sir Dan Godfrey and the Bourne-mouth Symphony orchestra, the Musical Recorder called him 'a singer with a gift from the gods,' and the London Daily News declared 'George Garner has firmly established himself as an international celebrity.'

"Mr. Garner's successes have not been confined to foreign shores. Before going abroad he sang as soloist with the Chicago Symphony orchestra, with Frederick Stock conducting, following selection of Garner as a tenor of promise by the Society of American Musicians. His singing with the Chicago Symphony orchestra attracted the attention of Mrs. Jacob Rambo Custer, Mrs. Timothy Blackstone and Mrs. Max Adler."

Wanamaker Prizes For Negro Composers

An announcement coming from Philadelphia brings information of the continuance of the Rodman Wanamaker competition for Negro composers of music for 1932. This competition was started by the late Rodman Wanamaker and is being continued in his memory by his son, Capt. John Wanamaker.

It is noted that there is to be an award of \$5000 for a symphonic work or concert suite of not less than three divisions for band or orchestra, or choral work with quartet or solo parts, with organ or orchestra accompaniment.

This award is being carried over from the 1931 competition, by reason of the fact that its pretentious character necessitated a longer time for its development.

The 1932 competition will be limited to two classes, songs with words and piano compositions, with awards of \$250 in each class.

The rules require that each composition be written especially for this contest, and all manuscripts must be submitted to the Robert Curtiss Ogden Association. John Wanamaker Store, Philadelphia, not later than July 15, 1932. Each manuscript must be signed with an assumed name, the composers' real name to be placed in a sealed envelope accompanying the composition. Only composers resident in the United States or its territories are eligible.

FISK CHOIR ON AIR WEEKLY

NOV 14 1931

NASHVILLE, Tenn. — Prof. Ray Francis Brown, of the Fisk University music school, announced today that the musical organizations of the University have been asked to give a weekly half-hour broadcast over the Columbia Broadcasting System to continue from January 10 to March 10, 1932. F. C. Sowell, manager of WLAC, who found in the Fisk Festival broadcast last year one of his most popular radio services, will be in

charge of the broadcast from the University chapel. The full choir of 75 voices, called the Mozart Society and directed by Mr. Brown, the famous Fisk Jubilee Singers, directed by Mrs. James A. Myers, the Fisk quartette and glee club, directed by Edward Matthews of the music faculty, Warner Lawson, pianist, and Mr. Matthews, baritone, will take part.

Writing Opera



PARIS, France.—Clarence Cameron White, winner of a Harmon Award in music and formerly director of music at West Virginia State College, is at work here on an opera having Haitian history as its theme. "My opera is coming along in fine shape and it seems probable that it may have a presentation here next season," Mr. White declared.

The New York Herald-Tribune's Paris edition had the following comment on him recently, just before he appeared with other American artists in a concert at the American Library: 12-5-31

"Clarence Cameron White, of a musical family, studied at Oberlin College and won a degree as a violinist. Now he has become a more famous through his compositions, his chamber music works and his arrangements of Negro spirituals. Mr. White, sent here by the Rosenwald Foundation, is working on an opera which soon will be completed, a new undertaking in the history of opera, the subject being Haitian history."

Hazel Harrison Accepts Position

It is officially announced that Hazel Harrison has accepted the position of head of the Piano Department of the recently organized Music School at Tuskegee Institute.

tute. While the position plants Miss Harrison the right to continue concert work, her recital Sunday at 3 o'clock at Roerich Hall, 103d street and Riverside drive, will probably be the only one in New York.

The Singer

On Roland Hayes goes, like the brook, filled with such music and touching all the emotions with such liquid tones as make the immortal stream more immortal still. The old may read of him with gratitude and the young, though cabined in the wells of toil far removed from the touches of civilization, may read of him and be aroused with the promise fulfilled in him.

Roland Hayes is more than singer, artist, interpreter. He is something grander still to the youth who can read his name with understanding. He has been but of the confusion of the people. He conquered them first. He left the age in which he appeared as the ambassador of the heart to the gates of pride. He conquered the chicanery, machination, gossip, this breed of scandal, and left all to dwell with the minstrelsy of his indescribable genius.

Art cannot live in dirt, filth. It cannot survive surrounded by deceptions and the brazen scheme of frauds which live on lies and disputes. It must have light and goodness and the elegancies of worth with which to mingle. Mr. Hayes lives in song, lives by it, through it, and has refused to contaminate his wondrous interpretation of the deathless harmonies. He is Roland Hayes, singing, ever singing his delightful journey through. A year or so ago a southern city flew to arms because Mr. Hayes had no time to indulge the small conversation of an organized social coup. Words against him were hot, but he sang on.

Whenever art touches the world at the low level of the world's worst it dies. Dunbar found it so. And so have all others of divine endowments. A few evenings back Mr. Hayes sang in Chicago. He had sung in Chicago before, many times before. But this latest appearance was so overwrought with music that even the authorities of the concert stage were overcome and admitted confusion under the spell of his conquering genius. One writer we wish to quote, not as a matter of pride alone, but that his words on Mr. Hayes may reach some urchin far removed from the favors of situation and lift him, as Mr. Hayes himself was lifted from a Georgia farm, to the heights of a new ambition.

After hearing Mr. Hayes Friday at Orchestra hall, Glenn Dillard Dunn, the critic, wrote for the Herald and Examiner:

Roland Hayes came to Orchestra hall in the evening, to prove that the white race has no monopoly of the aristocracy of art. He gave one of the finest song recitals of this or any other season and in the course of a varied and unhackneyed program he proved that the pure beauty of Mozart, the sentiment of Schubert, the exquisite poetry of Duparc, the drama of Glier and Taneieff, are as completely within his grasp as the simple plety of the

Negro spirituals. His voice is stronger, fuller, more firm in tone and easier and free in its production. But it is not by vocal splendor that he wins his public. He, too, is master of the musical address, as he also is master of the fine art of diction in any of the artistic languages, English included. What he does with any melodic line is a lesson in the variety and beauty of expressive inflection. And his pianissimo is beautiful beyond the power of words to describe.

On the singer sings; singing for himself and the love of the gilded notes on wondrous scale let loose at the birth of the first horizon, and for those who find it heartbreaking because unable to keep the artist within a name. Genius, if it is true genius, is concerned only with its purpose and its labors.

Roland Hayes is a benediction and in his achievement forms the processional of progress.

CONCERT OF NEGRO MUSIC FOR CHARITY

Mayor Turns City Auditorium Over To Club Group For Program Sunday

Mayor Gunter yesterday made the City Auditorium available for a concert of negro music at 3 p.m. Sunday under the auspices of the City Federation of Colored Women's Clubs and gave his endorsement to the undertaking, which is to raise funds for negro charities in Montgomery.

Over 100 voices will be heard in the concert which will include spirituals and anthems and a large number of compositions by negroes. Tuskegee Institute will be represented by three numbers. A section of the auditorium will be reserved for white patrons and tickets have been placed on sale at the Jesse French Sons, Inc., music store.

Mayor Gunter said the club federation had launched a special drive with headquarters at the Peoples Funeral Home, Holt Street. The campaign, he declared, was highly commendable and had the full approval of county and city authorities. He urged a full attendance on the concert Sunday afternoon.

Original Fisk Jubilee Singer Would Not Ride in Dixie's Jim Crow Cars

But Mrs. Maggie Cole Returns to University in Motor Car
After 50 Years' Absence

NASHVILLE, Tenn.—When Fisk Jubilee Singers, the leading role in "Queen Esther," she came and sang and conquered.

Nashville last week bought a new seven-passenger Packard car in which to transport the famous Jubilee Singers. Place to place, the representatives of the university driving the car to Nashville from Detroit, brought the surprise Fisk has had in many years.

In the big back seat sat little Mrs. Maggie Porter Cole, of Detroit, one of the two surviving original Jubilee Singers.

When Mrs. Cole left Fisk over fifty years ago and was told that she must ride a Jim Crow car, she resolved never to come South again. The opportunity, however, to ride down in the new Packard made a holiday for the singer, proved too great a temptation. Her coming turned the annual jubilee day into a week's celebration of the sixtieth anniversary of the time when a band of boys and girls started out to win money for the new university, and fame for themselves.



MARIAN ANDERSON
The race's greatest contralto, now
enthraling Europe

MARION ANDERSON SCORES IN GERMANY

GREAT CONTRALTO CAPTURES
CAPITAL OF GERMANY—COMING
TO SYMPHONY IN APRIL

Berlin, Germany, Oct., 1930—(ANP)—Enthusiastic plaudits are following Marian Anderson in her recitals at Homburg and in the Psychological Institute of Berlin University which won unstinted praise from the critics.

Next week Miss Anderson goes to England for two concerts with the London Symphony, under the direction of Sir Henry Wood. She returns here in October and November will find her making a second tour of the north country, Norway, Sweden and Finland. She has been invited to go to Russia, but time will not permit this year.

Allgemeine Musikzeitung (Musical Life) in Berlin, said:

"Her hearers were attracted not only by the charming color of her voice with its deep warm shine, but in the euphonic alto of this singer one observed the most finely balanced edu-

cation especially manifested in the classically managed respiration."

The Deutsche Zeitung, reporting the same concert, said:

"For an introduction, she had chosen nothing less than the 'Solemn Songs' of Brahms, which, because of its harshness of expression and the Dutch suggestiveness, of the style requires so much of the singer that it has become known as the dreaded touchstone of mastership. Her absolutely correct pronunciation of the German language deserves to be admired; her voice, soft as velvet, yet clear as a bell which is seldom heard."

Miss Anderson returns to America in December, her first concert being at Williamsport on the 29th. She appears April 5 at Carnegie Hall, New York on the Columbia Concert Series. Among the other artists appearing on that course are the London String Quartet, Albert Spaulding (violinist), Ossip Gabrilowitsch, Richard Crooks and the Russian Cossack choir. She will appear in Symphony Hall, Boston, and Orchestra Hall, Chicago, during the season.

Miss Anderson's Boston appearance will be in Symphony Hall, April 11th, under the direction of Jessie E. Shaw.

Nathaniel Dett

From Kansas City Call

The retirement of Nathaniel Dett from Hampton Institute will take from us one of our outstanding musicians. He leaves active teaching and direction in order to confine himself to creative work. Mr. Dett has already a considerable reputation because of music he has written, but he believes he can do still more.

Thus culture comes! An individual rises above the average, centers his thought and activities on the one thing he can do best, and if he has added skill to the structure which we call civilization. Some times he is unknown. The poet and the composer who wrought "Swing Low Sweet Chariot" need no monument. The world pays them daily its tribute of praise.

What Mr. Dett has done indicates the possibilities that lie in him. When he retires, in a sense this generation is the loser, but it creates music that will live, he goes from us to become one of the immortals. We can well afford the temporary loss. Every one of us who crosses the line into the realm of genius leaves a chain to which others may cling and be lifted.

Men like Dett, and Coleridge Taylor and Clarence White and William Dawson by their music are hastening the day when Negroes will no longer be labeled. Fair play will not always permit Negro failure to be emphasized and Negro success to be ignored. Every bit of new territory which the race invades and holds as Mr. Dett now sets out to do, makes us partners in glory.

ROBESON ON AIR

LONDON, England—Paul Robeson, American baritone, in his radio broadcast last week, after rehearsals with his own embellishments, selections from James Weldon Johnson's "Lift Every Voice and Sing."

The second part of the program was the "Odyssey" in which he attempted the many aspects of art among colored folk.

He returns to the United States in January for new work.

Bledsoe Sings with Afr. Union Swiss Symphony

(Paris Bureau of the AFRO)

PARIS.—Jules ("Ol' Man River") Bledsoe, after successful appearances in France and Germany, is now appearing in Holland. Last Monday he sang over the air from La Haye with the Hague Symphony Orchestra and created quite a sensation with his glorious baritone voice.

Paris "Figaro" says, in part, that "Bledsoe is another Challenge."

It is expected that Bledsoe will create the role of Dessalines in Clarence Cameron White's forthcoming opera, "Ounga."

Robeson Fails Huge Audience

Actor - Singer Reported Ill
in London While 6,000
Await Appearance
New York, N.Y.

Concerning a concert Paul Robeson was to have given Nov. 8 at London's famous concert auditorium, Royal Albert Hall, the London Daily Express the following morning stated that "6,000 people were told that one of the most notable concerts of the year was 'off,' and that they would get their money back."

Long before the hour set for the concert thousands of people had gathered within the stadium-like interior of Royal Albert Hall to hear the internationally famous actor-singer. And, as they sat in their seats fidgeting and gossiping a man walked onto the platform and announced that the concert had been cancelled because Mr. Robeson was too ill to sing. The vast throng looked upon this announcement as a most incredible statement. Conversation rose to an excitable pitch, and there were shouts of "Shame" and "What about our money?" So they

were told that all cash would be returned at the box office.

During the long history of Royal Albert Hall, in which many of the world's most famous artists have appeared, a concert has never been cancelled. So the news of Mr. Robeson's failure to sing spread like wildfire throughout the town. And there was a "run" on the box office of Royal Albert Hall, even though many of the people did not wait on the long queues to have their money refunded.

Lionel Powell, noted concert director, and Mr. Robeson's London manager, announced that the artist was ill at his hotel, suffering from a severe cold. During the day of the concert his physician was in constant attendance and was certain that his patient would be well enough, at the hour of the concert, to make an appearance. But during the evening he gave out a statement that Mr. Robeson's cold had developed into a serious case of influenza.

Paul Robeson is listed among the artists who will appear on this season's series of programs of the Institute of Arts and Sciences of Columbia University. On Monday afternoon the secretary of the institute said that no word concerning Mr. Robeson's illness had been received and, therefore, his concert was still definitely on schedule.

"THOSE OLD NEGRO SPIRITUALS"

The Story of a Girl Who Did Not Like Them Until Institute This Summer

WINIFRED and Beth seemed quite enthused about the Negro spirituals that were to be taught and sung in the third period class at the Clear Lake (Iowa) Institute.

"Those old spirituals make me sick," was my remark—and I really felt that way, too. It seemed to me that the spirituals made God and all those things which we consider divine, and that I always wanted to see kept on a high level, so common, and that they brought Him down a few notches. "Were you there when they crucified my Lord?" That, I thought, was such a silly phrase. Certainly none of us were there! 10-29-31

There was a small, dignified Negro that we saw at dinner that evening, and we decided that he had a job on his hands to get us singing Negro spirituals. I had never been associated with the Negro race much, so I decided that, out of curiosity, I would get close to him and attend his class. Everyone remarked how much he was like the rest of us, how immaculately he was dressed, and how intelligent he seemed to be, until I soon forgot that he was dark. I suppose the rest of us did, too. But at that we hardly guessed what was coming. What disappointed me was his taste—imagine him liking those old spirituals!

It was at class the following day. Being small in stature and unable to get a good view of his large class that filled to the overflow a specially made tent, he mounted a chair and we heard him saying, "How many of you know 'Roll, Jordan, Roll'?" His personality and poise immediately captured our hearts. "But what does he see in those foolish old spirituals?" I kept asking myself. I might have let out a groan—I am not sure, because I was watching him so closely.

"It goes like this"—he continued, and we all joined him. We had to.

It seemed that before the class was over I was singing "Roll, Jordan, Roll," with more feeling than anyone there. I saw a different picture; and, instead of the purely literal words, I saw Jesus there at Jordan, with all the beautiful incidents surrounding Him.

What true Christians those Negro slaves must have been to sing "Roll, Jordan, Roll," "Lord, I want to be more loving in my heart," and "Lord, help me to be more humble in this

By LOIS TRINDLE

world," after they had been treated so cruelly! Now I love the spirituals as much as I could love any music, because this Negro, with deep spiritual understanding, made it clear that it was a faith such as these songs ex-

pressed that brought his people to victory. Thank God for the faith of such common folk!

Of course, I couldn't help being ashamed of the things I had thought and said concerning the spirituals. But certainly it was that I simply did not understand that they were the soul-cries of a whole race that was thus expressing their faith in their God who would deliver them. Then, too, "Every time I feel the Spirit moving in my heart I will pray" is such a sublime thought for all of us to have.

Down by the lake shore, at our evening prayer circles, in our beds after "lights out," and in the morning before watch—all the time one could hear us "institooters" singing and humming the spirituals. They cast such a beautiful atmosphere over the camp.

Daniel Lyman Ridout, the only Negro among over six hundred white people at Clear Lake Institute, was one of the most admired persons in the entire group. Consecrated in his efforts to interpret the songs of his people to others, accomplished in music, proficient in athletics, he won his way into every heart. Money can never pay for the good he is doing among his white friends. We must not only thank God for his wonderful message in song, but we must thank God for sending him to us.

MR. PAUL ROBESON'S NEW SONGS.

VOICE AND MELODIES OF INFINITE CHARM.

[By OUR GRAMOPHONE CRITIC.]

The latest box from His Master's Voice is so full of good things that it is difficult to know with which to begin one's appreciations. A record made by Lawrence Tibbett sets an exceedingly high standard. He sings "Eri tu che macchiavi quell' anima?" ("And wouldst thou thus have sullied a soul so pure?"), from Verdi's "Un ballo in Maschera," and, on the other side, that difficult song, "Largo al factotum della citta" ("Room for the factotum of the city"), from Rossini's "Barber of Seville." This is infinitely charming. He sings it exceptionally well, and it is a song which is ruined by any treatment but the most skilled. 21-31

A beautiful choral record is made by the Westminster Cathedral Choir. They sing in Latin, and unaccompanied. One boy's voice stands out wonderfully. They sing "Alma Redemptoris!" and "Salve Regina!"

If I had to choose one out of these splendid records I should choose the one on which are two simple songs sung by Mr. Paul Robeson. His voice has never been more lovely than it is in these. The melodies are charming, and the perfect recording helps the beauty of the voice. He sings "River, stay 'way from my door," and "Rockin' chair." Nobody who likes to hear a tuneful song exquisitely sung can afford to miss this.

The popular operetta, "Viktoria and her Hussar," has some pretty tunes, and the Light Opera Company have combined most of them on a large record. These vocal gems are excellently played and sung. Two songs from the same piece are sung, on another record, by Lizzi Waldmüller and Oscar Denes. They sing, in German, "Mama" and "Mausie." The music is pretty and the voices good.

Two good foxtrots are "Sing a little Jingle," and "I and a million-dollar baby," both played and sung by Waring's Pennsylvanians.

The new Mayfair Novelty Orchestra plays "Uncle Pete" and "Jollification," both cheery tunes. E. C.

Dr. Dett Is Acclaimed By Guild

ROCHESTER, N. Y., Nov. 12.—(A. N. P.)—Dr. R. Nathaniel Dett, for years director of the department of music at Howard University, who has gained an international reputation as a composer and musician, proved that he is also a speaker of merit here on Tuesday evening, when he was the guest speaker at the regular meeting of the New York chapter of the American Guild of Organists, at the Central Presbyterian Church.

The occasion was a public recital of the organization and many of the

compositions of Dr. Dett were rendered prior to his introduction to the vast audience. Dr. Dett told of his work in making serious and musically dignified use of the Negro folk song in composition. He described the early causes which led to the impression that this folk music was primarily instinct with humor, and remarked that enough of that phase of it was in evidence and he is laboring to bring to realization the serious beauty of Negro folk music.

That he made a deep and favorable impression upon his hearers that included musicians and music lovers is indicated in the subsequent announcement that several of his compositions, including "Ave Maria," based on two Negro folk scales, will be featured in nightly broadcasts over Station WHAM and that Mrs. Rae Potter Roberts, contralto soloist, will feature two of his compositions on a program of the Rochester Civic orchestra. Robert Berensten, dean of the chapter of the American Guild of Organists, wrote Dr. Dett, "Your compositions have

made a deep and lasting impression upon all who heard them and we are looking forward to an opportunity to present them to our audiences, that your message may continue to an ever widening sphere of people."

Music-1931

DR. DETT SEES \$10,000 NATIVE MUSIC CONTEST AS CHANCE FOR NEGRO

argued
Broadcasting Company An-
nounces Details Of Com-
petition For Composers
In U. S.
St. Louis, Mo.
FIRST PRIZE IS \$5,000

Call Is Made For Works In
Symphonic Form. To Put
Winning Selection On Air
Feb. 21, 1932

NEW YORK, Aug. 6—Announce-
ment of a \$10,000 prize contest for
the best original orchestral work
submitted by Dec. 31, by American
composers was made this week by
Deems Taylor who is directing the
award plan for the National Broad-
casting Company. Dr. Nathaniel
Dett, noted composer and music
director of Hampton Institute, em-
phasized the importance of this an-
nouncement to the American Negro
musician as offering a real oppor-
tunity.

Awards To Be Divided
The award will comprise the ap-
portionment of \$10,000 among the
five composers who, according to a
board of judges yet to be selected,
have submitted the best composi-
tions, which must be in the form of
a symphonic poem, rhapsody, sin-
fonietta, suite or dance suite, or
overture. Marches and waltzes, as
such, are not to be considered.

Announcement of the five best
manuscripts received will be made
during an NBC Symphony Orchestra
concert scheduled for Sunday, Feb.
21, 1932. On that occasion the win-
ning compositions will be played.
The composition for which the first
prize of \$5,000 is awarded will be
played again for the combined WEF
and WJZ networks on the next day,
coincidental with the international
celebration of the 200th anniver-
sary of the birth of George Wash-
ington. The second award will be
for \$2,500, the third \$1,250, the
fourth \$750 and the fifth \$500.

To Be In Symphonic Form
The musical works submitted must
be convicted and scored for sym-
phony orchestra, comprising a com-
bination of parts for woodwind in-
struments and brass, either doubled
or tripled; percussion instruments
and strings in sufficient number to
balance the wind sections. Special
instruments such as the piano or
saxophone, may be introduced at the
composers' discretion. Mr. Taylor
said. The works must not exceed
twelve minutes' playing time.

Compositions may be entered by
any native-born or naturalized Amer-
ican citizen residing in this country
or abroad, or by any alien resident
who has taken out his first citizen-
ship papers in the United States.
Every work submitted must be sent
separately to N. B. C. Orchestral
Awards, 711 5th Avenue, New York
N. Y. Each must bear a pseudonym
but no marking to reveal to the
judges the identity of the composer.
Included must be sealed envelope en-
closing the name and address of the
composer, which will not be opened
until the judges have given their de-
cisions. Candidates may send more
than one composition, but each work
must be submitted separately. The
entries are to close at 5 P. M., East-
ern Standard Time, on the last day
of 1931.

Judges to Be Named in Fall
Preliminary examinations and rec-
ommendations will be made by a
committee of five musicians of na-
tional repute. The personnel of this
body and the national board of
judges is to be announced early this
fall.

**Choir Sings With
Chicago Orchestra**

CHICAGO (ANP)—One of the
outstanding programs of the season
was given at Loyola University Sun-
day evening when the Chicago Phil-
harmonic Orchestra of 100 pieces,
with Adolphe Dumont conducting,
and the Mundy choirs of 80 voices,
under the direction of Prof. James
A. Mundy, appeared jointly before
an audience of 5,000 persons in an
open air concert.

The entire program was excellent,
but highlights of it were the sing-
ing of the famous Hallelujah chorus
by the entire orchestra, with Profes-
sor Mundy using the baton; the or-

Negro Chorus of 1,000 Voices Delights Auditorium Audience

Singing before a full house, the Ne-
gro Baptist Convention chorus, com-
posed of 1,000 voices, delighted its
huge audience with spirituals, folk
songs, and classics at the City Audi-
torium Tuesday night. George R.
Garner, internationally known colored
tenor, conducted the chorus as it ren-
dered such pieces as "O Mary, Don't
You Weep," "Hallelujah Chorus," and
"Certainly, Lord."

The great chorus, which filled the
auditorium stage to overflowing, was
sponsored by the National Baptist
Ministers' convention which meets here
September 9 through 14, at which
5,000 colored ministers are expected
to attend. It was composed of mem-
bers of Atlanta choirs, and was trained
by Garner, who arranged all negro
spirituals. The solo singers of the
spirituals were encored on every selec-
tion, some as many as three times.

Meeting here for the first time in
36 years, the National Baptist con-
vention will be officially welcomed by
Mayor James L. Key, and Dr. Ellis
A. Fuller, pastor of the First Bap-
tist church, at 9 o'clock this morn-
ing, at the auditorium. Other speak-
ers who will take part in today's
program are Dr. D. D. Crawford,
corresponding secretary of the Georgia
state convention; the Rev. R. V.
Riley, of the Atlanta Baptist Minis-
ters' union; Bishop W. A. Fountain
of the A. M. E. church of Georgia,
and Colonel A. T. Walden, president
of the Atlanta branch of the N. A. A.
C. P., and the Rev. J. A. Pinkston,
who will be the master of ceremonies.
Dr. E. W. Perry, of Oklahoma City,
will deliver the convention sermon.

At the convention's last meeting
here, three separate bodies of negro
Baptists engaged in foreign mission-
ary work were united to form the
present national body. The first pres-
ident served 26 years, and was suc-
ceeded by L. K. Williams, of Chicago,
who has served for nine years. The
convention is interested in 38 foreign
missions, which are located for the
most part on the west coast of Africa.
A \$750,000 publishing house has been
established by this group in Nash-
ville, Tenn. It is believed to be the
largest thing of its kind ever under-
taken by a group of colored people.

New officers will be elected during
the present session. There are three
candidates for the office of president,
L. K. Williams, Dr. J. C. Austin, and
Dr. J. C. Jackson.

George Garner, who spent six weeks
in training the large chorus, was born
in a small town in South Georgia. He
went first to Chicago to study and
later to Europe. He was recognized
by the Chicago chapter of the Society
of American Musicians as the most
promising tenor of the year and was
engaged to sing with the Chicago Sym-
phony orchestra as soloist. Garner
appeared in his first southern concert
last year at the Georgia State Teach-
ers college, at Athens, Ga., and was
immediately booked for a return en-
gagement.

NEGRO CHOIR DELIGHTS BIG AUDIENCE IN DELL

Hall Johnson Singers Afford Re-
markable Impression in
Varied Racial Numbers

By LINTON MARTIN

The Hall Johnson Negro Choir
provided a novel and unprecedented
experience in the series of summer
concerts in Robin Hood Dell last
night, quite captivating the largest
audience of the season thus far. Ap-
pearing midway on the programme,
under the direction of the musician
for whom the group is named, these
colored choristers sang several
groups of negro spirituals and other
racial songs with a genuineness of
fervor and feeling, a richness of
reality, and a quality of tone so as-
tonishingly orchestral in effect, with
an irresistible blend of quaint humor
and pathetic appeal, that the great
crowd of 6000 music lovers was
swept by waves of spontaneous en-
thusiasm, and apparently could not
get enough of the remarkable sing-
ing.

Detailed discussion of the means by
which this artful organization of
twenty men and fifteen women ob-
tains its effects can convey no ade-
quate idea of the impression produced.
Deeply rooted in race, the apparently
primitive numbers have been arranged
by the leader with shrewd musi-
cianship, yet without injuring their
essential simplicity of style and na-
veté, and there is genuine conviction
in the atmospheric impression pro-
duced, while the contrasting colors
of the voices and the symphonic
variation and balance of tone has
the flexibility and diversity of in-
strumental effects.

Indeed, the gaunt, utterly absorb-
ed leader, towering head and shoul-
ders above his singers, commands
them with something of the style of
a symphonic conductor. But with
it is combined a quality of the emo-
tional force and evangelical ecstasy
of a camp meeting exhorter. The
numbers sung last night were "Go
Down Moses," "Steal Away to
Jesus," "Hold On!" "City Called
Heaven," "Water Boy," and the fa-

mous "St. James Infirmary Blues,"
by the full choir, while the men
alone were heard in "Keep A-Inchin'
Along," "Ol' Ark's a-Moverin'," with
"Ezekiel Saw the Wheel," as an en-
core. The effect of "Water Boy" as a
baritone solo with hummed chorus
was striking, and the combination of
gruesome words with a jazzy tune in
the "St. James Infirmary Blues" was
startling in the contrast between
text and music.

Eugene Ormandy, presenting the
purely orchestral part of the con-
cert, conducted Dvorak's "Carnaval"
Overture and "From the New World"
Symphony with plenty of gusto, but
not much emphasis on nuance. The
concert closed with two excerpts
from "Die Walkure," these being
"Wotan's Farewell" and the Magic
Fire Music, and the "Ride of the
Valkyries."

Ernest Hemby, Tenor Returns From Europe

London, Aug. 28 (European Cor-
respondent of ANP)—Ernest Hemby,
the youthful tenor, sails for Amer-
ica September 1 after a three year's
study in Italy, to be at the bedside
of his father who is ill in New York.

Hemby, who is a graduate of How-
ard University Conservatory of Mu-
sic, has been abroad on a fellowship
studying with Rafael Grani the
noted teacher of Milano who died
very suddenly a few weeks ago. Prof
Grani had intended touring America
with Mr. Hemby this fall. The lat-
ter will probably give a few con-
certs in several principalities be-
fore returning to Italy. His present
teacher, Mino Campanino, is accom-
panist for Tito Scipa the opera star.

Eurico Nardi, writing in "La
Stampa," Milan, Italy, said of an ap-
pearance on concert at Genoa, by
Hemby recently:

"A young Negro tenor, Ernest
Hemby from New York who has
been studying here in Italy for some
three years, appeared here in concert
for the first time last evening prac-
tically captivating his audience
which for the most part consisted of
teachers of music, singers from the
opera, and students from the Con-
servatory.

"He appeared quite at home on the
stage and in every phrase, whether
in Italian, French or English, which
languages for the most part, made
up his well chosen programme, there
was either a story of love, or joy,
of expectation or of sadness as the
case might be interpreted and sung
in a voice, the likeness of its beauty
and quality we have had rare occa-
sions of hearing.

"The songs of our old masters
especially were kept in their original
tempo, nothing taken away, nothing
added to them but the beauty and
charm of a voice well schooled. Vi-
valdi's "Un Certo Non So Che" and
"Sebben Crudele" by Caldara both
had to be repeated before the enthu-

...of his listeners could be ap-
...
"L'Arlesiana" by Francesco Cilea
and "Le Reve de Manon" by Massenet
were each encored with two Negro
spirituals, "Sometimes I Feel Like
a Motherless Child" and "Were You
There", both being sung unaccom-
panied and this strange music had
so great an affect on the listeners
that some seconds of silence had pass-
ed before they were able to respond
with applause and bravo.

Chicago Audience Acclaims Premiere Of 'Pearly Gates'

CHICAGO, Ill., Aug. 31. (AP)—
"Pearly Gates," two-act musical play
built around spirituals and depicting a
negro's conception of the journey from
earth to heaven, had its premiere
north of the Mason-Dixon line tonight
at Apollo Theater.
Opening with a schoolroom prologue
the rhythm is soon reached with 27
voices in the first act camp meeting
scene. Ethel Lou Brown's "Swing
Low, Sweet Chariot" won prolonged
applause. In the second act, 115
voices are used in 16 spirituals rep-
resenting the steps to heaven.
The theater was well-filled and
choruses and leads were well received.
Frederick Hall, professor at Clark
University, Atlanta, directed the sing-
ers.

PRESENTATION ACCLAIMED IN ATLANTA LAST WINTER

"Pearly Gates" was given at the
auditorium here last winter and was
acclaimed as one of the finest things
of its kind ever seen. It is a sort of
morality play set to music, according
to the ideas of the southern negro.
It is filled with all the dramatic ideas
incident to the negro race and it con-
tains many of the finest spiritual
choruses sung by the great group of
Atlanta singers.
The Chicago presentation has been
financed and backed by some of the
leaders in the theater business in
America, with the idea that northern
and western audiences will delight in
seeing and hearing a typical negro
production from the south.
The advance demand for seats in the
Apollo theater indicates a long and
prosperous run in the midwestern me-
tropolis before the company moves on
to New York, it was stated.

DR. R. NATHANIEL DETT, FAMED MUSICIAN, QUILTS AT HAMPTON

HAMPTON, Va., Oct. 16.—The call of pure art has at last
reached the heart of the eminent composer-planist-director,
Dr. R. Nathaniel Dett. Dr. Dett, director of the school of music
of Hampton Institute, who takes his sabbatical year during
the present term, will probably not return to that institution,
but expects to enter upon a plan of creative research work,
which his strenuous duties at Hampton would not permit.

When questioned with regard to
his decision, Dr. Dett stated that in-
entering upon his new work he was
actuated by the realization that those
who have become truly great in their
contributions to the world's music
have dedicated their souls entirely to
the creative phase of artistic en-
deavor. While he recognizes the dire
need for teachers in our colleges, the
necessary institutional restrictions do
not permit a freedom of artistic ex-
pression in the development of un-
traditional ideas.

Served Fifty Years

Dr. Dett came to Hampton in Sep-
tember, 1913, as head of the music
department and served in that ca-
pacity for 15 years. During that pe-
riod he made many contributions to
the field of music. He founded the
Musical Art society and was re-
sponsible each year for one of the
outstanding concert programs in the
country. Many of the world's great-
est artists have appeared at Hamp-
ton Institute under the auspices of
the Musical Art society. In February,
1928, after years of strenuous efforts
on his part, the trustees acceded to
his wishes and established the school
of music, with Dett as director. He
has always been one of the most
popular members of the faculty, and
his devotion to the students was the
main force which has held him stead-
fast to his post there.

Toured in Europe

Probably his greatest physical
achievement has been the develop-
ment of the Hampton Institute choir.
After signal successes on the concert
stages of New York, Boston, Phila-
delphia, Washington, Richmond, Nor-
folk, etc., a European tour of 20 cities
was sponsored by George Foster Pea-
body in the summer of 1930.
Dr. Dett is now studying at the
Eastman school of music at the Uni-
versity of Rochester.

Marian Anderson Stirs German

Berlin, Sept. 20 (European Corre-
spondent of ANP)—Enthusiastic
plaudits are following Marian An-
derson's present European tour. Her
recitals at Hamburg and in the Psy-
chological Institute of Berlin Uni-
versity won unstinted praise from the
critics. She is to appear in many
continental cities before returning to
America.
Next week Miss Anderson goes to
England for two concerts with the
London Symphony (Proms) Septem-

ber 28th and 30th, under the direc-
tion of Sir Henry Wood. She re-
turns here in October to make a
tour of Germany making en route
a debut concert at Amsterdam, Hol-
land. November will find her mak-
ing a second tour of the north coun-
try, Norway, Sweden and Finland.
She has been invited to go to Russia
but time will not permit this year.
"Allgemeine Musikzeitung," "Mu-
sical Life in Berlin" said August 21st
"Her hearers were attracted not
only by the charming color of her
voice with its deep warm shine but in
the euphonic alto of this singer one
observed the most finely balanced
education especially manifested in
the classically managed respiration."
"The Deutsche Zeitung" report-
ing the same concert said "For an in-
troduction she had chosen nothing
less than the "Solemn Songs" of
Brahms, which because of its harsh-
ness of expression and the "Dutch
suggestiveness" of the style requires
so much of the singer that it has
become known as the dreaded touch-
stone of mastership. Her absolutely
correct pronouncation of the German
language deserves to be admired; her
voice soft as velvet yet clear as a
bell which is seldom heard."

Miss Anderson returns to America
in December, her first concert being
at Williamsport on the 29th. She
appears April 5th at Carnegie Hall
New York on the Columbia Concert
Series. Among the other artists
appearing on that course are the
London String Quartet, Albert
Spaulding (violinist) Ossip Gabril-
owitsch, Richard Crooks and the
Russian Cossack choir. She will ap-
pear in Symphony Hall Boston and
Orchestra Hall Chicago during the
season.

Roland Hayes Visits His First Music Teacher

Roland Hayes, the distinguished
singer, passed through New York
City a few days ago enroute to
Boston from Cuyersville, Ga., where
he had been to look over his 600-
acre farming property.
He spent several hours in a so-

cial visit with William Arthur Cal-
houn, 2232 Seventh avenue, who
was Mr. Hayes' first vocal teach-
er down in Tennessee years ago.
Mr. Calhoun states that Mr.
Hayes reports conditions in the
community in which his farm is
located as being unusually good.
His tenant farmers are prosperous,
with bountiful crops and with hard-
ers well supplied with all sorts of
home-raised foodstuffs. They are
preparing to begin killing of hogs,
and they have large flocks of
chickens and turkeys.

Contrary to former times, when
the tenant-farmers could not get
out of debt to the white farm own-
ers for supplies advanced them, all
of the farmers are out of debt,
and have substantial balances.
They have paid all claims they
owed.

Mr. Hays, after going to Bos-
ton, left immediately for the West,
where he opened his concert sea-
son at Denver, Colo., and Minneapolis.

MME. EVANTI TO SPEND SEASON IN AMERICA

WASHINGTON.—Madame Lillian
Evanti (Lillian Evans) prima donna,
who for the past six years has been
living abroad and singing at famous
French and Italian opera houses,
including La Scala at Milan, has
definitely decided to remain in Amer-
ica through the fall and winter sea-
son, despite offers to sing in opera
in London.

Madame Evanti, formerly of Wash-
ington, is the daughter of the late
Bruce Evans, former principal of the
Armstrong High School here, and
Mrs. Annie Evans, now living at
1810 Vermont Avenue. She was mar-
ried some years ago to Professor
Roy Tibbs of the music department
of Howard University.

Among her best known roles at La
Scala was that of "Lakme," which
brought her the praise of the best
music critics of Europe. In her
American tour she plans to visit most
of the larger cities of the country.
Included in her engagements is one
at great artist with the Detroit Sym-
phony Orchestra.

Singer Scores At Exclusive Civic Theatre, Chicago

By BERTHA M. LEWIS
CHICAGO, Oct. 8—Mabel Roberts
Walker, celebrated contralto, scored
an artistic success on Sunday when
she appeared in recital at the beau-
tiful and exclusive Civic Theater,
the first of our group ever to be
presented there.
Mrs. Walker, regal in a lovely
gown of orchid velvet with the long
and brilliant jewelry so often
worn by the divas of the

opera, made a picture of exceptional
beauty as she poured forth her very
soul in song, winning tributes from
the critics of the daily press that
have seldom been surpassed. Such
phrases as "Queen of Song," "great-
ly gifted" and "few voices that sur-
pass hers" were among the lavish
praises heaped upon this popular
artiste by prominent critics of both
races.

L. Sterling Todd also received
much favorable comment for his
sympathetic support of the singer.

Glenn Dillard Gunn, music editor
of the Chicago Herald and Examiner
said: "Mabel Roberts Walker, con-
tralto, opened the local recital sea-
son yesterday with a program that
ranged from the Italian and German
classics to the songs of the present.
Miss Walker is greatly gifted as to
voice and has already made com-
mendable advance on the long and
arduous road that leads to distin-
guished artistic achievement. I have
heard few Negro voices that surpass
hers in that soft luster of tone that
is typical of the race."

Edward Moore, critic of the Chi-
cago Tribune, expressed his appre-
ciation in the following: "She is a
prominent figure of song even in a
race that boasts many fine voices.
Her singing is the kind intended to
lend extra radiance to the artisto-
cratic melodies of the old Italian
school, the 'Invocazione di Orfeo'
from Peri's 'Euridice,' and Secchi's
'Lungi dal caro bene,' of which she
gave a distinguished performance.
Her program also included a group
of German works, another of spi-
rituals in which she is also expert.

Hampton Institute Choir and Dr. N. Dett Score

By ORRIN C. SUTHERN

Thursday evening, March 12th, Dr. R. Nathaniel Dett brought his much heralded choir of Hampton Institute from Hampton, Va., to the Music Hall. The choir rendered a varied and interesting program.

I can speak of its performance in only superlative terms. I was in no slight way amazed at the feeling and expression of which they were capable.

Their attacks were absolutely perfect; their tones well modulated and not wavering in the least. To my mind, the bass section, never too prominent, is one of the major features of the chorus. But the petite soprano on the right end had a fine, rich soprano. The rendition of Campion's "As by the Streams of Babylon" left nothing to be asked for artistically.

The Spirituals gave us a taste of their chapel life. It also showed how well and how painstakingly, the choir must have been instructed.

Each section of the first part of the program was followed by a very necessary encore. The second half exhibited the versatility of the group still more. Here the American and Negro Composers were stressed.

Then, too, there was the always appealing "Water Boy" sung in fine voice by the Men's Chorus. The fine basso of the baritone is still ringing in my ears.

The program closed with two of Mr. Dett's compositions. One of these, "Listen to the Lambs," is as powerful and touching a masterpiece as it is popular. The hall rang with applause.

Mt. Zion Church and Rev. Brown are to be congratulated upon bringing something of so great aesthetical and cultural value to Cleveland. Let us hope this will not be the last time this justly famed choir comes to Cleveland and we hope for Dr. R. Nathaniel Dett's continued success.

NOTABLES NEAR DETT AND HAMPTON CHOIR

WASHINGTON, D.C.—The Hampton Institute choir, completing a 10-day tour of the United States, following a trip to 16 European cities, appeared at Constitution Hall last

moting our project. On the main floor (the orchestra floor), in the higher priced seats, were Dr. and Mrs. John R. Hawkins, Dr. Emmett J. Scott, Judge James A. Cobb (they sat six rows from the stage), Prof. and Mrs. Garnet C. Wilkinson, Hon. Jefferson Coage, Mrs. Mary Church Terrell, Mr. Albert I. Cassell, Louis R. Lautner, Charles H. Houston, and a number of others unknown to me.

"The appearance of segregation was caused, I think, by a large majority of our people securing the lower priced tickets (\$1.00 and \$1.50). The orchestra (main floor) seats were \$2.00 and 2.50. Had anyone wanted to they could have secured boxes (at \$3.00 per seat).

"Please feel assured that our organization (which is trying to advance the Negro) will not permit segregation at its entertainments. You can readily understand that in presenting an entertainment to a mixed audience we have to place tickets on sale with white agencies, and, of course, we can not effectively control the manner in which they be sold."

Colored Froze Out
An Editorial in the Washington Daily News said:

The D.A.R. management ruled that only two blocks of seats, those on the corners of the surrounding tiers, might be sold to colored people. After these were disposed of hundreds of colored people were turned away with the information that the seats were sold out.

It being a Saturday night concert, the turn-out of Washington's regular concertgoers was small, although the boxes were well filled, consequently the hall was two-thirds empty. The seats assigned to colored people were packed; beside them were empty blocks. Here and there through the hall, a few other colored people sat, doubtless in seats sold personally by members of the memorial association.

The Program
The program was opened with a folk anthem, "Gently Lord, O Gently Lead Us" (Dett), based on a Negro spiritual from the Bahama Islands. It was followed by a group of classics, "Break Forth O Beautiful Heavily Light" (Bach), "Sky So Bright" (Ancient Netherlands spiritual), and "As by the Streams of Babylon" (Campion). Negro spirituals, "Fare You Well," "Were You There" and "Walk Together Children," constituted the next group. The choir then sang three Russian liturgical songs, "Cherubim in C" (Tchaikovsky), "As Waves of the Sea" (Gretchaninov), and "O Praise Ye God" (Tchaikovsky). A Negro motet by Dr. Dett, "Don't Be Weary Traveler," which won the Bowdoin prize at Harvard University in 1920, closed the first part of the program.

Intermission
After intermission the choir sang two numbers by American composers, "Fierce Was the Wild Willow" (Noble) and "O Joyful Sound" (Schlader). The men's chorus followed with a group of secular folk songs, "Swansea Town," an English sea chantey arranged by Holst; "Shenandoah" (Bartholomew), a song of the American mountain white; and "Water Boy" (Robinson). Ferdinand D. Lee, president of the Memorial Association, denying reports of any seating segregation, said: "We could not permit such in pro-

The list of patrons and boxholders included Vice President Charles Curtis, Chief Justice and Mrs. Charles Evans Hughes, Senator and Mrs. Dwight W. Morrow, Mrs. William Howard Taft, Theodore W. Noyes, Mrs. and Mrs. Alexander B. Trowbridge, Col. Wade H. Cooper.

The Ambassador of Italy, Mrs. John B. Henderson, Mr. and Mrs. Eugene Meyer, Jr., Dr. and Mrs. Mordecai W. Johnson, Mrs. Thomas E. Robertson, Dr. and Mrs. Luther H. Reichelderfer, Mrs. Henry Alvah Strong.

Dr. and Mrs. John R. Hawkins, the President of Hampton Institute and Mrs. Arthur Howe, Mrs. James S. Parker, Mr. and Mrs. Frederic A. Delano, Dr. W. Schaus, the Minister of China.

Dr. and Mrs. Emmett J. Scott, the Ambassador of Mexico, Mr. and Mrs. Howard Sutherland, Mrs. William Newton Strong, Representative and Mrs. Hamilton Fish, Jr., Mr. and Mrs. Ferdinand D. Lee, Major and Mrs. John C. Gotwals, Mr. and Mrs. Thomas D. Thacher, Mrs. Archibald Hopkins.

Mr. and Mrs. Albert I. Cassell, Mrs. Hennen Jennings, Dr. and Mrs. Henry Barrett Learned, Mrs. Maude A. Gigg, Joseph Sanders, Prof. and Mrs. Garnet C. Wilkinson, Mrs. Alice T. Strong, Bishop William F. McDowell.

Mrs. Mary Church Terrell, Mrs. Alice Coe McLaughlin, Mr. and Mrs. Samuel C. Smith, Dr. and Mrs. William John Cooper, Lieut. and Mrs. Enos B. Smith, and Mrs. Arthur Jeffrey Parsons.

PERFORMANCE OF SINGER OUTSTANDING

Marion Anderson, Negro
Contralto, Appears at Ryman Auditorium.

By SYDNEY DALTON
It was a comparatively small audience that gathered at Ryman Auditorium on Wednesday evening to hear Marian Anderson, the Negro contralto, but those who were there heard a voice of such beauty, color and range, and under such perfect control, that the evening stands out as marking one of the most notable vocal events that has occurred in Nashville for a long time.

The exquisite quality and texture of her voice baffle adequate description. It has an oily smoothness, a rich mellowness, throughout its great range that makes an instantaneous appeal to the listener. Unlike most contralto voices, it is entirely devoid of breaks. The middle register is that of a mezzo; the top tones, of which she possesses an abundance, are as easy and brilliant as those of a soprano, but all doubts as to the classification are dispelled as soon as she reaches down into the round, vibrant, organ-like low tones. In short, it is a voice that is surpassed by few, if any, of the contraltos of the present day.

Marian Anderson, unlike most singers, could, if she wished, succeed by virtue of her voice alone, and her skillful use of it. But she combines with it a matured interpretative ability, a musical insight and poised delivery which mark her as something more than a mere vocalist. She rarely stoops to vocal display, per se. Her

work is absolutely genuine, sincere and unaffected at all times.

In her first group of four numbers the Mozart "Alleluja," a work of great technical difficulty, was performed with astonishing ease. The runs were beautifully executed, with a smoothness and limpidity seldom attained by the heavier types of voices. Her second group, consisting of two songs by Liszt and two by Grieg, sung in excellent German, included the former's "In Liebeslust," in which she revealed remarkable ability in singing long-sustained phrases, and showed beyond peradventure that she has mastered that most difficult vocal feat: pure legato singing.

The only number of the evening in which she went in for mere vocal display, primarily, was the aria, "O mio Fernando," from Donizetti's "La Favorita," and this she sang with great dash and facility, capping the climax with a trill at the end that would make multitudes of sopranos green with envy. There were also moments of great beauty and emotional sincerity, such as in Tchaikowsky's "He Truly Loved Me," and in Cadman's "Call Me No More." In this last song she also displayed a glorious, organ-like tone-quality, with seemingly limitless power.

At the end there was, of course, a group of spirituals, and here it was interesting to note the immediate change of style, in voice, language and even facial expression. Gone was the suave voice and admirable pronunciation of the concert singer, and in its stead was the sliding intonation and genuine dialect. She sings spirituals as well as that other great singer of her race, Roland Hayes. And in this group there was a number entitled "Trampin'," arranged by Boatner, that was entirely in the low range, and her voice sounded as full and round and lovely as the tones of a G-string on a violin.

The audience became more and more enthusiastic as the program continued. Many encores were demanded. William King played fine accompaniments and was always in sympathy with the singer.

The recital was given to aid the Rodes Memorial Community House and the Rev. A. Myron Cochran made a short speech, asking aid for this worthy cause.

SHALL ADVANCE BE ON STANDARD LINES? QUESTION

H. J. Calhoun Puts The

Question, Critic
Answers Him

By EDWARD MOORE
(In the Chicago Tribune)

J. H. Calhoun Jr., chairman of the special committee on arrangements for the recent concert of the Hampton Institute choir concert here, writes this department a courteous letter regarding the future of Negro music and Negro musicians.

"Obviously," he says, "the American Negro is an integral part of American life. It is also apparent that his greatest contribution to American culture is his music."

These conclusions are correct. He should not be taught to develop under American standards of strict musicianship? Can he in any other way make that contribution an abiding fact? Does the work of the Hampton choir reflect creditable results of the correct procedure?

"We would appreciate your serious consideration of this subject, and a frank expression of your views. The school of music at Hampton is new." Perhaps the best way to answer these questions is to go at them backwards. As far as the results shown by the Hampton choir are concerned, they deserve all acknowledgement of what has been done and encouragement for the future. Dr. R. Nathaniel Dett, the director, was lucky enough to be able to assemble a group of excellent voices and the racial facility for music and dramatic in music, developed into some fine showings, for an example, in the choral music of the Russian liturgy.

But the words, "American standards of strict musicianship," are to be handled with considerable care and a little qualification. I hardly believe that I knew what American standards of strict musicianship are. As nearly as I can see, they are likely to become European standards of strict musicianship, and there the considerations are something else.

There is always the danger that the standards of strict musicianship, or by standards of strict anything else may, through too much education, produce a stifling effect on originality. Every year one sees the result of European standards strictly applied, interpretative musicians who come back from Europe and spend the rest of their lives playing and singing like Europeans, composers who after European training put in years composing after the European manner.

It is little wonder that American music created under such circumstances does not get far in Europe. The Europeans say with considerable justice that they have people at home fully able to do that sort of thing even better than the Americans. Perhaps there is nothing else for the Americans to do, but the fact remains that too often what they do is a reflection of Europe and not America.

The Spiritual Is Unique

The situation between Americans in general and Europeans would seem to be pretty well on all fours with colored and white Americans. In both cases it is amply desirable to absorb all the music of all kinds that is humanly possible. But it is even more desirable to stop short of stifling originality. This is always a delicate point.

For the Negro musician have a point of highly marked originality. It is the spiritual. Neither in construction nor in performance need the whites hope to compete. They are out of it. The Negro choirs compete with the whites in the singing of Russian music, Bach, Handel, classical music generally, and must stand and fall by what they accomplish in those fields, but in spirituals they are alone.

The only point ever raised against spirituals is that they are small of size, as though that had anything to do with the case, as though art works were ever measured by acreage. Admit that they are miniatures and accept them as such. A good spiritual is worth more than a dull symphony, any day.

Yet because of their small dimensions spirituals are sometimes looked down upon even by those who ought to cherish them. I saw with considerable regret a comment upon Paul Robeson a few weeks ago, and reprinted with ev-

ident approval among his own people, to the effect that because his program was almost entirely of spirituals he was a "mere entertainer." It is an opinion that will be believed if it is repeated often enough, but it is a misguided one. Praises Dr. Dett.

Incidentally, Dr. Dett conducted a piece of his own composition in his recent concert which was founded upon the spiritual manner and constructed with the spiritual technic. It was developed and extended considerably further than the usual specimens of this music, but it retained much of the charm and originality of the smaller numbers. It showed what can be done by some one who knows how to do it. This number in connection with the others on the program indicated to at least one hearer that Dr. Dett is a brilliant leader in the music of his race.

Negroes Present Modern Religious And Musical Play

Atlanta, who have not had the opportunity of seeing "The Green Pastures" in New York, who are who enjoy the singing of old spirituals by a big choir of trained Negro voices, and the dramatization of the Negro's attitude toward religion, will find interest this week in Atlanta's own religious-dramatic production, "Pearly Gates." It will be presented at the auditorium on Thursday and Friday nights, with half the house reserved for white patrons, and it promises to be a huge success.

Three hundred or more trained voices from the choruses of Morris Brown and Clark Universities, augmented by those from Big Bethel and other A. M. E. churches, will form the background of this modern "miracle play." It will be directed by Frederick Hall, musical director of the two institutions, composer of the production.

Professor Hall, who is far better known in national musical circles than at home, has made a deep study for years of the spirituals, "slave songs of old plantation days," and he has depended entirely upon these for his musical setting.

Under Frederick Hall's direction, "Pearly Gates" promises to be a much more elaborate and "professional" production than any of its predecessors, and if it is taken for a tour of eastern cities, as is planned, it may become a formidable rival even to "The Green Pastures."

"Pearly Gates" has been written and rehearsed with an eye to the dramatic as well as to the musical and religious point of view. While it is reverent in its nature, comedy is not forgotten.

Through the efforts of the Interracial Congress, ministers of all the white churches in Atlanta have been asked to call the attention of their congregations today to the production Thursday and Friday nights at the auditorium, and urge a large attendance. Proceeds will be devoted to the endowment fund now being raised by Morris Brown and Clark Universities. White patrons may obtain seats this week at the Cable Piano Company.

Three Hundred Voices Will Be Used in Chorus Of Religious Cantata

"Pearly Gates," a religious musical drama which promises to be as great a success in the South as "The Green Pastures" has been in New York, will be presented at the Atlanta Auditorium on Thursday and Friday nights, April 30 and May 1.

More than 300 trained voices drawn from the student choruses of Morris Brown and Clark Universities, augmented by the choirs of the various A. M. E. churches of Atlanta, will be heard in this presentation. The proceeds will be devoted to the fund now being raised by the two institutions.

Frederick Hall, the Negro musician and composer who is director of music at the two universities, is engaged in training and rehearsing the principals and chorus. He will conduct the two performances at the Auditorium.

"Pearly Gates" is entirely different from other negro musical presentations of the past season in Atlanta. It is not an experiment, as it was presented all the last winter in leading Florida cities, playing in the regular white heaters, and with most of the same principal singers as will be heard in the Atlanta production.

Frederick Hall, arranger of the music for "Pearly Gates", has depended entirely upon the old spirituals for his music, rather than the modern songs of the church hymn books. Atlanta born and bred, he has attained a national reputation as a student and interpreter of these "slave songs of the old South."

Unlike "The Green Pastures," no attempt is made to depict "De Lawd" in person, but Satan and Saint Peter and numerous celestial characters are presented, in costumes.

The stage setting will be elaborate,

as more than \$1,000 is being invested in scenery and equipment to show the gates of heaven, the fires of hades and the River Jordan.

Several scenes are to be shown—a country Negro school in Hawkinsville, Georgia; the rural camp meeting with a Negro evangelist, the exhorters, the mourners, the sinners and the saints; and finally the "Pearly Gates" with Saint Peter and the guardian angels on watch over the celestial portals.

The religion of the Negro is depicted true to life, with all reverence, but with a lightening vein of comedy. Written and arranged by negroes, it represents their belief in the future life.

A campaign for the sale of tickets for "Pearly Gates" is being made throughout the A. M. E. churches of Atlanta. Half the Auditorium, from front row to balcony, will be reserved for Negro patrons, and the other half is expected to be filled with white admirers of the old Negro spirituals.

Tickets are being sold at prices ranging from 35 cents to \$1.

Atlanta, Ga. Journal
Friday, May 1, 1931

Of "Pearly Gates" Wins High Praise

The music departments of Morris Brown and Clark Universities and the choirs of several negro churches of Atlanta united Thursday evening to present the first performance of "Pearly Gates," a morality play with music, under direction of Frederick Hall, at the Atlanta Auditorium. A second performance will be given Friday evening, with seats reserved for both races.

Thursday evening's performance revealed a group of voices rich in quality and notably schooled in choral work. After several musical numbers, the plot of the play received more emphasis, and the audience was regaled with the consequences of evil doing. Before the gates of heaven the souls arose from earth—the rich men, the wayward girl, and the less attractive well behaved—and received St. Peter's approbation or else were hustled off to torment, as the case might have been.

One of the most effective scenes was the camp meeting, where negro songs were employed as a background for the pyrotechnics of conversion. The musicians performed with great enthusiasm and skill, and doubtless "Pearly Gates" will long prove popular.

300 Negro Singers of Atlanta To Present Musical Play Here

"Pearly Gates," a religious musical play of the same type as "The Green Pastures," which has run for more than a year in New York, will be presented by Atlanta negro singers at the auditorium on April 30 and May 1. More than 300 voices, drawn from the most famous negro choirs of the city, will be heard in choruses, quartets and solo parts.

Frederick Hall, director of music in Morris Brown and Clark Universities and a composer whose work has been nationally recognized, is the creator of "Pearly Gates." The music is taken from the old spirituals, "slave songs of the old South," as arranged by him. He will train and direct the singers for the two performances at the auditorium.

The proceeds from sale of tickets will go to the funds of Morris Brown and Clark Universities, from which most of the singers will be drawn. The chorus of 300 voices will be furnished in part by the famous choirs

Music-1931

National Association of Negro Musicians.

MUSICIANS END SESSION AT HAMPTON

By CARL DITON

HAMPTON INSTITUTE, Va. — The National Association of Negro Musicians, incorporated, closed its thirteenth annual convention here, the meeting breaking all previous records in point of attendance and financial return.

The association in its resolutions, discouraged honorary music degrees except those conferred by institutions that have made noteworthy contributions to the realm of music. On the other hand it wants to go on record advocating that students work for their musical degrees.

Owing to the depression, only a comparatively little money was devoted to scholarships, the three successful ones being Margaret Bonds, Chicago; Sarah Mae Clements, Indianapolis; and Calvin Jackson, boy prodigy of Philadelphia. All three are pianists.

Another far-reaching element was the provision for city federations so as to enlarge the association.

The entire slate of officers were re-elected. They were:

President, Lillian LeMon, Indianapolis; vice-president, Camille Nickerson, New Orleans; secretary, Olive Coleman Thomas, Jackson, Miss.; treasurer, George Hutchinson, Chicago; executive board, Effie Diton, New York City; Maude Roberts George, Chicago; Manet Fowler, Fort Worth. Executive secretary, J. Wesley Jones, Chicago.

The 1932 meeting will be held in Knoxville, Tenn.

Urges Revival

The delegates went into the opening business session on Monday morning. Manet Fowler, retiring president of the Texas State Association, drove home an important point to organizations that cannot be over-emphasized—that of working on the handful of survivors "to the limit" when an organization begins to lose interest with the mass of its initial constituency. Work among the juniors was dilated upon by those interested and experienced in handling the younger element pointing out that the association must make ready the children for the larger body.

The annual get-together luncheon became the scene of merriment when at the beginning of Dr. R. Nathaniel Dett's brief remarks he introduced a new theme to the majority of the body—"stop-time." The 36 delegates from the state of Indiana adding to the local tribute at the Sunday afternoon welcome meeting presented to Lillian LeMon, of Indianapolis, the association's first woman president, a silver cup, after which everyone as-

sembled for the annual picture. The Newport News Daily broke its racial precedent by publishing the group picture.

Soloists Heard

During the morning chapel hour the summer school students heard various organ, voice, piano and violin performers. Especially gifted were Ethel Wise, of Washington, D.C., a characteristic Lulu Childers voice pupil, and Charles McCabe, Philadelphia violinist.

Booker T's Niece

On Tuesday morning the usual conference on piano, voice, violin, public school music, organ, orchestra artists and chorus were staged, the St. Louis convention plan of integrating the general body into smaller groups for findings and then reporting to the whole at the conclusion of the smaller discussions, was adopted. These were indeed the smoothest running ever held and were followed by the presentation of Alice Carter Simmons, niece of Mr. and Mrs. Booker T. Washington, and for many years national secretary of the association.

Tuesday afternoon's program introducing new and hitherto unheralded talent revealed some worthy performances, the most noteworthy being the playing of Eva Voorhees, 14-year-old pianist from St. Louis, who rendered Mendelssohn's G minor concerto to second piano accompaniment. The Polyphonic Choral Union, Hiram Simmons, composer-director of Portsmouth, Va., opened and closed this program. Dorothy Sims-Winston, of Wichita, Kans., and Lillian Carpenter, of Louisville, Ky., were reported as having done a little composition during the past year.

Josephine Harrel, pianist, of Atlanta, Ga., saved the branch night program with her unusual ability at the key-board. She has been largely taught by her father, Kemper Harrel, assisted by Hazel Harrison, well-known pianist.

Wednesday morning brought rare privilege with the introduction of probably the oldest living music teacher, Katherine Fields. She has given colored composers melodies for further technical developments and is over 70 years of age, but she, despite this, has a most alert mind.

On Wednesday night, Nell Hunter of Durham, N.C., gave ample proof of her having studied abroad; Hazel Harrison, LaPorte, Ind., essayed several exceedingly profound piano works with great technical ease, and Kemper Harrel of Atlanta, Ga., furnished violin solos.

Award Prizes To Composers

William Dawson Of Chicago Receives Highest Honor In Contest With Hundreds of Artists

HAMPTON, Va. Aug. 26—The Rodman Wanamaker Musical Compositions Contest for Colored Com-

posers has come to a triumphant close. From all parts of the country the manuscripts came pouring in, giving evidence of nation-wide interest that attaches to this event. The winners, whose compositions were adjudged the best from among the hundreds of manuscripts submitted, are as follows:

Class I

First prize, "Lovers Plighted," by William L. Dawson, Chicago, Ill. Second Prize, "Sandals," won by James E. Dorsey, Wildwood, N. J. Honorable Mention, "Break, Break, Hill," by Friend of the People Hampton, Va. Honorable Mention, "There's Victory in Must Gain," by Rek Narl, Kansas Mo.

Class II

First Prize, "Allegro," by J. Harold Brown, Indianapolis, Ind., Second Prize, "Sonata," by Eugene Alexander Burke, Newark, N. J., Honorable Mention, "Cotton Dance," by Florence B. Price, Chicago, Ill. Honorable Mention, "A Dance in Brown," by Margaret A. Bonds, Chicago, Ill.

Class III

First Prize, "String Quartette in A Minor," by J. Harold Brown, Indianapolis, Ind. Second Prize, "Swing Low Sweet Chariot," by Major N. Clark Smith, St. Louis, Mo. Honorable Mention, "I am Troubled in Mind," by Blanche K. Thomas, N. Y. C. Honorable Mention, "Feed My Sheep," by Wellington Adams, Washington, D. C.

These Prizes were awarded by Major J. Harry Scroggins, President of the Robert C. Ogden Association.

VARIED PROGRAM OF ACTIVITIES AWAITS GUESTS

Geo. Garner, Nell Hunter, Kemper Harrel, To Appear

HAMPTON INSTITUTE, Va. — With the beginning here Saturday of the thirteenth annual convention of the National Association of Negro Musicians, all eyes are turned especially to the National Artists' Night next Wednesday, August 26, when nationally known figures will appear. The convention ends August 27.

The artists expected for that night are: Miss Hazel Harrison, pianist, and George Garner, tenor, both of Chicago, Ill.; Miss Nell Hunter,

ter, mezzo soprano, of Durham, Kemper Harrel, violinist, of Atlanta, Ga. The rest of the time of the sessions will be spent in a variety of activities. It opens with an executive board meeting, and Saturday night the members will join the summer students at the week-end dance at Bay Shore Hotel.

Mrs. L. Le Mon President

Pres. Howe to Speak

President Arthur Howe of the Institute will give the official welcome of Hampton Sunday afternoon, followed by the national band program and the awarding of the annual awards made by Rodman Wanamaker for original compositions. In the evening the delegates will join the chapel services and hear the student body sing the weekly program of spirituals.

The executive board will meet again Monday morning to be followed by a general convention meeting, including a business meeting, and a program to be held in Ogden Hall. A get-together luncheon will precede another business meeting of the association and a business meeting of student clubs. There will be the annual students program in the afternoon in Du Pont Auditorium followed by a social hour for delegates, visitors, and summer school students. Dr. R. Nathaniel Dett will be in charge of the Hampton Night program to be held that evening followed by a boat ride around the famous Hampton Roads.

Tuesday will open with department committee conferences and a business meeting and program in Ogden Hall. In the afternoon there will be the annual new talent program and the Hampton Institute cadets will march for the inspection of the delegates.

Reception for Delegates

In the evening there will be a reception for delegates, visitors and summer school students in the gymnasium to be followed by the annual program of association branches in Ogden Hall.

The election of officers will be held on Wednesday morning followed by sight seeing tours around the historic peninsula and community. The annual artists night program on Wednesday will be followed by the closing dance-reception at Bay Shore, with the convention closing on Thursday morning with the final executive board meeting.

The local committee, in charge of arrangements, are Major W. Brown, Dr. R. N. Dett, Miss Wilhelmina Patterson, Miss Harriet S. Curtis, Don Davis, and J. Harold Brown.

N.A.M.A. Scholarship Awards

The National Association of Negro Musicians began in 1919, when Henry L. Grant of Washington, D.C., sent out an appeal to the Negro musicians of the United States to form an association which would be national in scope. More than fifty musicians re-

sponded to the call of the first meeting was held at Dunbar High School, Washington, D.C., at which organization has extended to more than twenty branches in twenty-seven states and the District of Columbia.

The association has directly and indirectly encouraged and sponsored many young musicians who are attaining quite a degree of prominence in their particular fields. Outstanding among these younger musicians are Marian Anderson, internationally famous contralto who was the recipient of the first association scholarship of \$400; J. Harold Brown, the second beneficiary of the scholarship fund and four times the winner of Wanamaker Contest prizes, and also the recipient of the 1929 Harmon Award in Music; and Dr. Harrison Ferrell, violinist, instructor at West Virginia College Institute.

An encouraging incentive to Negro musicians has been the annual award of \$1000 given in prizes for original compositions by the late John Wanamaker of Philadelphia, through Robert Curtis Ogden Association of Negro employees of the Wanamaker Store. These prizes have been continued by his son, Rodman Wanamaker.

Some of the leading musicians who have served as presidents of the organization are Henry L. Grant, Clarence Cameron White, Dr. R. Nathaniel Dett, Carl R. Ditton and J. Wesley Jones.

The present officers of the association are: Lillian Le Mon, Indianapolis, president; Camille Nickerson, Washington, vice president; J. Wesley Jones, Chicago, executive secretary; Manet Fowler, Fort Worth, Texas, corresponding secretary; Olive C. Thomas, Jackson, Miss., recording secretary; and George Hutchinson, Chicago, treasurer. The members of the executive board are Effie Ditton, New York; Clara Hill, Indianapolis; and Dorothy Sims, Wichita, Kans.

Musicians Elect Lillian LeMon

HAMPTON, Va., Sept. — The thirteenth annual convention of the National Association of Negro Musicians was brought to a close here Thursday after one of the most successful meetings in the history of the organization.

The Association in its resolutions, discouraged honorary music degrees except those conferred by institutions that have made noteworthy contributions to the realm of music. On the other hand it wants to go on record advocating that student's work for their musical degrees.

Owing to the depression, only a comparatively little money was devoted to scholarships, the three successful ones being Margaret Bonds, Chicago, Sarah Mae Clements, Indianapolis and Calvin Jackson, boy prodigy of Philadelphia. All three are pianists.

Another far-reaching element was the provisions for city federations so as to enlarge the Association.

There were radio programs at the end of each evening concert and social functions followed these.

The following are the officers: President, Lillian LeMon, Indianapolis; vice-president, Camille Nickerson, New Orleans; Olive Coleman Thomas, Jackson, Miss.; Treasurer, George Hutchinson, Chicago; Executive Board; Effie Diton, New York City; Maude Roberts George, Chicago; Manet Fowler, Fort Worth, J. Wesley Jones, Executive Secretary, Chicago.

The 1932 meeting will be held in Knoxville, Tennessee.

PLANS COMPLETE FOR MUSIC ASS'N

Hampton Institute Is Host To Musicians

HAMPTON, Va.—Plans for the thirteenth annual meeting of the National Association of Negro Musicians, which will be held on the campus of Hampton Institute, Aug. 22 to 27, and to which the institute will be host, have been completed.

The organization chose Hampton at its Chicago meeting last year upon the invitation of Dr. R. Nathaniel Dett, director of music at the school, for several years head of the music association and now its honorary president.

Many Social Affairs

Many affairs, both musical and social have been planned in connection with the meeting. The program is made up of a variety of activities among which are the annual students program, Hampton night, new talent, branch night, and the closing artists' recital.

Prominent social events are the reception to the delegates and visitors given by the Hampton Institute Summer School faculty, the annual get-together luncheon, a lawn social, a boat ride on historic Hampton Roads, a dance-reception at the Bay Shore summer resort, and a sight-seeing tour that will take in many historic points of interest on the peninsula.

The local committee, in charge of arrangements, are Major W. Brown, Dr. N. Dett, Miss Wilhelmina Patterson, Miss Harriet S. Curtis, Don Davis, and J. Harold Brown.

Delegates Names Requested

Letters are being sent to the association branches throughout the country asking for the names of delegates and visitors who will be in attendance, and for the final material for the souvenir program to be sent to J. Harold Brown, secretary of the committee, not later than August 12.

The national officers of the association are: Lillian Lemon, Indianapolis, president; Camille Nickerson, Washington, vice president; J. Wesley Jones, Chicago, executive secretary; Manet Fowler, Fort Worth, Texas, corresponding secretary; Olive C. Thomas, Jack-

son, Miss, recording secretary; and George Hutchinson, Chicago, treasurer. The members of the executive board are Effie Diton, New York; Clara Hill, Indianapolis; and Dorothy Sims, Wichita, Kans.

ST. LOUIS MUSIC GROUP SCORES AT NATIONAL MEET

Distinctive Place On Program At Hampton, Va. Was Occupied By Local Artists

Through efforts of eleven artists of the St. Louis Music Association who were delegates in attendance at the annual convention of the National Association of Negro Musicians at Hampton, Institute Va., last week Mound City was able to claim a distinctive place in the year's most important music event. In the delegation were Letha B. Tyndall, Elsie Haley Gordon, Elizabeth Tyndall Haley Harriett Robinson, Eva Voorhrees Pearl Voorhrees, Mrs. Bulley, J. Roy Terry, James H. Harris, Leroy Pitcher, C. Spencer Tocus.

Appeared On Programs

Mr. Pitcher sang on Sunday evening, and broadcast over the radio Monday night. He also sang at Zion Baptist Church, Phoebus, Va., Sunday morning.

Mr. Harris appeared on the Tuesday afternoon program, holding the audience spell-bound with his rendition of Concerto No. 7—Deberiot on the violin.

Misses Tyndall and Robinson, and Mrs. Gordon all sang numbers on programs during the convention, each receiving the highest commendations. Fred J. Naff, music critic of the Newport News Daily Press had the following to say concerning Miss Tyndall's singing:

"Letha B. Tyndall's number, 'Robert, O My Beloved' (Meyerbeer), was perhaps the outstanding soprano selection. She has a warm, sympathetic voice, capable of good high tones with considerable color in her low register—and free from the stridency which characterizes many Negro sopranos. She rendered the passionate selection with tempestuous understanding and her phrasing was worthy of praise."

Miss Eva Voorhrees was hailed as a prodigy in her performance on the piano. Accompanied by Carl Diton, noted composer-pianist, she played the entire Concerto By Mendelssohn one of the most difficult selection.

To Meet Here Sept. 13

Miss Tyndall was appointed chairman of the committee on resolution with Mrs. Gordon as secretary and

Miss Robinson and Mrs. Martha Mitchell of Chicago.

Prof. Terry had the distinction of appearing as concert organist at the massive pipe organ in Ogden Hall. He was also soloist at several sessions.

The St. Louis Music Association received much praise for the work it has done and is doing. An elaborate program will be held the second Sunday in September at the Pine St. Y. M. C. A. at which echoes of the convention will be heard.

Mrs. C. Spencer Tocus attended the meet with her husband, Mrs. Coats and Miss Dorothy Mann of Alto were also members of the St. Louis party.

MUSIC PRIZES AWARDED AT HAMPTON, VA.

Hampton, Va. (C.N.S.).—Under the guidance of its first woman president, Mrs. Lillian M. LeMon, of Indianapolis, the National Association of Negro Musicians closed, Thursday, the most largely attended convention it has had since its beginning in 1919. Negro artists, composers, and teachers of music from all sections of the country were in attendance upon this meeting. The guest artist night, which has become a fixed institution with the association, was well attended by the delegates and the public.

Those on the program were Hazel Harrison, pianist; George Garner, tenor; Nell Hunter, mezzo-soprano, assisted by Camille Nickerson, of the Howard University School of Music, and Kemper Harrold, violinist.

As a part of the program awards were made of the Rodman Wanamaker music prizes for Negro composers of music. The prizes announced by Mr. Scroggins of the Robert Ogden Association of John Wanamaker's department store in Philadelphia were as follows, for the three classes:

Class I—First prize—"Lovers Plighted," by William L. Dawson, Chicago, Ill. Second prize—"Sandals," by James E. Dorsey, Wildwood, N. J. Honorable mention—"Break Hill," by Friend of the People, Hampton, Va.; "There's Victory I Must Gain," by Rek Nari, Kansas, Mo.

Class II

First prize—"Allegretto," by J. Harold Brown, Indianapolis, Ind. Second prize—"Sonato," by Eu-

gene Alexander Burkes, Newark N. J.

Honorable mention—"Cotton Dance," by Florence B. Price, Chicago, Ill.; "A Dance in Brown," by Margaret A. Bonds, Chicago, Ill.

Class III

First prize—"String Quartette in A Minor," by Harold Brown, Indianapolis, Ind.

Second prize—"Swing Low, Sweet Chariot," by N. Clark Smith, Kansas City, Mo.

Honorable mention—"I am Troubled in Mind," by Blanche K. Thomas, New York City; "Feed My Sheep," by Wellington Adams, Washington, D. C.

During its 13 years of existence, the National Association of Negro Musicians, originally conceived as a body by Henry L. Grant, a teacher of music in Washington, D. C., public school system, has been the means of many talented persons of the race securing further training in music. Among the outstanding younger musicians helped by the association are Marion Anderson, world famous contralto, and J. Harold Brown, of Indianapolis.

Mr. Brown, who won two first awards offered by the convention, was chosen twice as a recipient of the association's scholarship for advanced study in music; he was winner of the 1929 Harmon award in music. He has been six times a winner of awards from the Wanamaker foundation for colored musicians.

1931 Prize Awards In Wanamaker Contest For Negro Composers

Announcement of prize winners in the Rodman Wanamaker's Musical Compositions Contest for Colored Composers was made this week at the annual meeting of the National Association of Negro Musicians at Hampton, Va.

One New York City musician is listed, Mrs. Blanche K. Thomas of 486 St. Nicholas avenue, who received honorable mention in Class 3, Negro Spirituals, for her arrangement of "I am troubled in mind."

Class 1—First, William L. Dawson, Chicago and Tuskegee Institute; "Lovers Plighted"; Second, James E. Dorsey, Wildwood, N. J., and Lincoln University; "Sandals"; honorable mentions, "Friend of the People", Hampton, Va.; "Break, Break Hill"; and Rek Nari, Kansas City, Mo.: "There's Victory I must gain."

Class II—Second, Eugene Alexander Burkes, Newark, N. J.; "Sonato"; honorable mentions, Florence B. Price, Chicago; "Cotton Dance"; and Margaret A. Bonds, Chicago: "A Dance in Brown."

Class III—Second, N. Clark Smith, Kansas City, Mo.: "Swing Low, Sweet Chariot"; honorable mention, Wellington Adams, Washington, D. C.: "Feed My Sheep."

accompaniment. Solo obligato instruments may or may not be used. First, \$100; second, \$75.

Class II—Dance Groups, or instrumental work exclusively. First, \$100; second, \$75.

Class III—Negro Spirituals, for solo or chorus, with band, orchestra or organ accompaniment. First, \$100; second, \$75.

The award in Class IV will not be made until after July 15, 1932. This extension was granted in order to allow more time for the greater efforts involved in the composition of a suite of not fewer than three numbers for band; or orchestra; or choral work, with quartet or solo parts as desired, or with orchestra, or organ accompaniment. There will be only one award, \$500, instead of \$250 as was awarded last year.

Other awards than those mentioned are as follows:

Class I—First, William L. Dawson, Chicago and Tuskegee Institute; "Lovers Plighted"; Second, James E. Dorsey, Wildwood, N. J., and Lincoln University; "Sandals"; honorable mentions, "Friend of the People", Hampton, Va.; "Break, Break Hill"; and Rek Nari, Kansas City, Mo.: "There's Victory I must gain."

Class II—Second, Eugene Alexander Burkes, Newark, N. J.; "Sonato"; honorable mentions, Florence B. Price, Chicago; "Cotton Dance"; and Margaret A. Bonds, Chicago: "A Dance in Brown."

Class III—Second, N. Clark Smith, Kansas City, Mo.: "Swing Low, Sweet Chariot"; honorable mention, Wellington Adams, Washington, D. C.: "Feed My Sheep."

The prizes were awarded during the session by Major J. Harry Scroggins president of the Robert C. Ogden Association, composed of colored employees of the Wanamaker Store in Philadelphia.



MUSICIANS MEET—Members of the board of directors and advisory board of the National Association of Musicians, comprising some of the foremost concert artists of the Race, who met recently in their 13th annual convention at Hampton, Va. Mrs. Lillian LeMon of Indianapolis was re-elected president. She is indicated on picture by cross.

National Artists' Program At Musicians' Convention Highly Enjoyed

By ALBERT DINKINS

HAMPTON, Va.—The convention of the National Association of Negro Musicians which met at Hampton Institute last week is now history. But long and many will be the days of refreshed memories of the "National Artist Night" of that convention in Ogden Hall on last Wednesday evening.

Seldom one gets to hear such an array of internationally famous artists in one concert. There was Kemper Harrell, Atlanta, Ga., violinist, a towering figure in the world of concert music; Nell Hunter, Durham, N.C., mezzo-soprano, a singer of gifted qualities; and Hazel Harrison, Chicago, a leader in the art of pianoforte. Their sized but very appreciative audience greeted each artist with a full round of applause. Alice Carter Simmons, of Fisk University, presided.

Kemper Harrell displayed an intonation that was astonishingly pure. His tempo was admirably sustained. He was ably accompanied by his daughter, Miss Josephine Harrell.

Nell Hunter is not only a rarely intelligent but rarely communicative singer. She made the occasion exceptional by the contents of her program and by her interpretation of it. She composed a great many moods and communicated them to her audience not only by skill-

ful tone-coloring and the matching of the musical nuance to that of the text, not only by musicianship and the finest intellectual grasp of her metier, but also by the vitality and temperament which enable her to project a poetical or musical conception in a way which cannot be forgotten by the listener.

Her program throughout was one of sincere and scholarly musicianship. She made each mature interpretation seem a refined and gracious homage to its composer. Miss Hunter was wonderfully accompanied by Miss Camille Nickerson.

The performance of Hazel Harrison, who contributed her art to the program through the medium of the pianoforte, was one of inherent beauty and nobility of conception. Although her program was limited to five selections, they were enough. Enough, indeed, to display her mastery of the instrument.

Miss Harrison's interpretation of Strauss was the high spot of her program, both from the viewpoint of the artist's understanding of the mood of the composer and from the standpoint of the audience's appreciation for the music of the Waltz King of Vienna.

Miss Harrison did not display a cheap or vulgar thing or sacrifice the intention of the composer for a superficial effect or a bid for applause. She has nothing less than a poet's and musician's conception of the music she conveys.

Following this final concert, the convention delegates and their friends were taken on a trip up the James River and about Hampton Roads.

An executive meeting Thursday morning brought the convention officially to a close. Next year's session will be in Knoxville, Tenn.

OLDEST TEACHER PRESENTED

HAMPTON, Va.—(ANP)—Wednesday morning came a rare privilege with the introduction of probably the oldest living Negro music teacher, Katherine Fields. She has given Negro composers melodies for further technical developments and is over seventy years of age but she despite this, has a most alert mind.

Spurns Worthless Degrees

The Association in its resolutions discouraged honorary music degrees except those conferred by institutions that have made noteworthy contributions to the realm of music. On the other hand it wants to go on record advocating that students work for their musical degrees.

Owing to the depression, only a comparatively little money was devoted to scholarships, the three successful ones being Margaret Bonds, Chicago; Sarah Mae Clements, Indianapolis; and Calvin Jackson, boy prodigy of Philadelphia. All three are pianists.

Another far-reaching element was the provision for city federations so as to enlarge the Association.

There were radio programs at the end of each evening concert and social functions followed these.

MUSICAL ARTISTS FROM ALL OVER COUNTRY ATTEND

Wanamaker Music Contest Prizes Are Awarded

STUDENTS EXCEL Thousands Attend The Various Musical Programs

(Other stories and pictures, Page 5)

HAMPTON INSTITUTE, Va.—Daily business sessions, musical "clinics," and the presentation of a variety of musical programs—all intermixed with some social activity—have taken up the time of the officers and members of the National Association of Negro Musicians, Inc., who have been holding their thirteenth annual convention August 22-27, at Virginia's historic Hampton Institute.

Here, where music has always played a big part in the life of the school community, and from where Negro music has gone forth to win new friends and develop greater appreciation for the endeavors of the Negro, 200 artists and lovers and teachers of music from all over the country have been sharing experiences and planning larger activities in their respective fields.

From those who could not be present have come warm messages of greeting—from St. Louis, New York, California, Chicago, Switzerland, France, to recall but a few places. And those who are present represent hundreds of members in local branches throughout the country.

Each day has been full here, with meetings starting as early as 8:15 a. m., and continuing throughout the day and night to after 10 p. m., with only short recesses for meals. In a large sense the convention members have fallen into the time schedule of the students attending classes.

With the exception of the corresponding secretary whose office has been abolished, all the officers were re-elected Wednesday noon; Lillian M. LeMon, Indianapolis, president; Camille L. Nickerson, Washington, D. C., vice-president; J. Wesley Jones, Chic-

go, executive secretary; Olive O. Thomas, Jackson, Miss., recording secretary; George H. Hutchins, Chicago, treasurer; Atty. Leroy H. Godman, general counsel. On the executive board the vacancy was filled by Manet Harris Fowler, Fort Worth, Texas.

The convention will meet next year in Knoxville, Tenn.

Began Saturday

The meetings started Saturday morning with the convening of the executive board in the Trustees' House. Sunday morning several artists appeared at the services of churches in Phoebus, Hampton and Newport News; while the afternoon was given over to a program of welcome at which time Major Walter R. Brown, dean of men greeted the delegates on behalf of the president of the institution, Arthur Howe, who away on his vacation in New Hampshire.

"Hampton is glad to welcome the National Association of Negro Musicians," said Major Brown, "because the founder and all the presidents of Hampton have always loved and encouraged music, because Hampton Institute has in the past been a meeting place for nearly every other kind of conference, because Ogden Hall was built from funds contributed by one lover of music as houses an organ presented by another and because the N. A. N. M. is making contribution to the world of music."

In responding for the visitors, Atty. Leroy H. Godman, general counsel of the organization told of the many historic treasures which are in the section of the country, and said that when it was decided that the convention should come to Hampton, the members of the association were very pleased.

Tribute To Dr. Dett

He also paid tribute to the founder of Hampton Institute, to the record the institution has made, and to Dr. J. Nathaniel Dett, an honorary president of the N. A. N. M. and director of music here.

Awards in the 1930-31 Wanamaker composition contest were announced next by J. Harry Scroggins, representing the Robert Ogden Curtis Association of Wanamaker stores, Philadelphia, and Capt. John Wanamaker, the donor of the awards. Winners of the first, second and third places in the division of songs, dance, and spirituals were announced and a history of the awards related by Mr. Scroggins. (Detailed story of awards on page 5).

Music Sunday afternoon was rendered by the mixed Newport News Community Chorus and by Mrs. Pearl Brown, Norfolk, Va. The chorus was directed by Miss Wilhelmina Patterson, instructor in the Hampton Institute School of Music, and showed fine feeling and mastery of Michberg's "To The O Country," and Cowen's "Bridal Chorus."

Choir and Students Sing

Sunday evening the delegates were the guests of the summer school: vespers. The students sang spiritual and the summer a capella choir rendered Bach's "Now Let Every Voice Adore Thee" and "I'll Never Turn Back."

The audience violated the order of the Chaplain Mr. Devan D. applauding for Leroy Pitcher, tenor, of the St. Louis Music Association, after he had given two vocal solos, Handel's "Comfort Ye, My People" and "Every Valley Shall Be Exalted" (both from "The Messiah"). Mr. Pitcher sang smoothly and with full command over his voice.

Monday after the meeting of the executive board, the general meeting was opened at 9:45 a. m., at which time Manet Harrison Fowler, Fort Worth, corresponding secretary of the national organization and president of the Texas state association, introduced William M. Lemon, the National president and the first woman to hold the office.

President Lemon, after expressing her pleasure at being at Hampton Institute, and after thanking the institution for its invitation, told that during her term of office the organization had tried "to revive old members and branches and to interest new ones," and "to advertise the National Association of Negro Musicians as a real wide-awake organization, doing the things it stands for."

Interest In Amateurs

She also pleaded for the encouragement of the love of music among amateurs and the people in general.

"The professional musician," she said, "must encourage the amateur's love for music, and allow him to express himself under proper direction. Amateurs are the stepping stones to professional and artistic achievement. We need amateurs as much as they need us. Are they not our students and our concert attendants, the ones who cheer us on the way?"

"I want the National Association of Negro Musicians, Inc., to encourage a keener desire in all those with whom it comes in contact to love good music. Not only to be good listeners, but to create a desire to express themselves to the best of their ability; not to be a slave to mechanical music or to let the fear of a professional musician stop their desire to express themselves, but to put into whatever they play or sing that spark of life which reflects their own soul."

Members of the N. A. N. M. participated in the daily chapel exercises each day at 11 a. m. Monday J. Roy Terry, St. Louis, Mo., played two organ numbers; Mary Cardwell Dawson, Pittsburgh sang Puccini's "Vissi D'arte, Vissi D'amore," and Josephine Harrell, Atlanta, and Carol Blanton, Denmark, S. C., played together on two pianos two movements from Arensky's Suite No. 1.

Students' Program

The Annual Students' program took place at 2:45 p. m. All the participants were minors from eight different cities throughout the country, and all did exceedingly well for their years, each showing great promise.

The outstanding artists on the program were Clonious S. Davis, 13, Portsmouth, who played Gautier's "Le Secret" on the piano, and Reginald W. S. his brother, who presented Krisler's "Tambourin" on the violin; Helen Dett, Hampton Institute, played her father's "Tuba Dance"; Miles Washington, Philadelphia, who rendered Taffet's "Beautiful Flowers"; and Miriam Dansby, Jackson, Miss., who played on the piano Leschetizky's "Intermezzo in Octaves."

Monday at 7:45 p. m. the "Hampton Institute Night" program was given. The Roland Hayes Glee Club, Portsmouth, Va., assisted by members and former members of the faculty of the school of music, were the artists.

This program was a real climax to the day's activities. Although it lasted

ity and number after number received the hearty applause of the 2,000 people in the audience.

The glee club, composed of 17 men, sang with feeling and understanding and reached a particularly high level of excellence in their rendition of Burleigh's "Mother of Mine" and Sullivan's "Lost Chord."

Two numbers on this program were given by the Faculty Trio, composed of Wesley I. Howard, violinist, an instructor in the music school; Frank S. Rizzo, cellist (white), a former teacher; and Ernest Hays, the Institute's organist, the pianist. Others on the program were Helen Elsie Dett, Elizabeth Sinkford, Mercer F. Bratcher, and Ruby Trushart.

Artists Excel

Mr. Howard, in playing Bach's "Chaconne," unaccompanied, won the applause of his listeners for his mastery over a long, involved and technical selection; Mrs. Dett, with the usual ease she displays before the piano, held her audience at rapt attention as she played Liszt's "Twelfth Hungarian Rhapsody," with a perfection that left little, if anything, to be desired.

Mr. Bratcher, tenor of the Hampton Institute Choir, in singing Giordani's "Heart of My Heart," Haydn Wood's "A Brown Bird Singing," and Dett's "The Winding Road," produced things of beauty and showed how much he has developed since his Carnegie Hall appearance in 1928.

Ruby Trushart, soprano of the choir for several years, and who has merited the favorable comment of music critics on two continents, was at her best in Arditi's "Kiss Waltz," which she sang exquisitely. Her other numbers were Bach's "Beside the Flood of Babylon" and Chaminade's "The Silver King."

The artist giving most and getting most from the audience, however, was Elizabeth Sinkford, lately graduated

from Walter Damrosch's Institute of Musical Art, New York, who sang with an ease and flexibility which greatly pleased her audience. Her voice which a professor at Oberlin College called in 1926 "the most perfect that has passed through Oberlin College in 25 years," was intriguingly delightful. She sang Mozart's "Non mi dir" (from Don Giovanni), Lelibe's "Les Filles de Corde," Gurran's "Dawn," Dett's "My Day," and Hageman's "Me Company Along."

Monday night and again on Wednesday artists from the N. A. N. M. were invited to be the guests of radio station WGH, Newport News, Va. The performers on Monday were Reginald and Clonious Davis, Portsmouth, Va., who played violin and piano selections, respectively; Leroy Pitcher, tenor; St. Louis, who sang; with C. Spencer Todis at the piano; Miriam Dansby, Jackson, Miss., pianist; and Mary Cardwell Dawson, soprano, Pittsburgh.

Tuesday morning and the early afternoon were given over to the departmental musical clinics—at which the problems that teachers and artists must meet were shared and discussed. In the hope that someone present could supply the solutions from his own past experience. These conferences were held for piano, voice, violin, organ, choral, and public school music groups.

At the 10 o'clock business meeting Alice Carter Simmons, Nashville, Tenn., told of the "Extension Work of the University Music Department," and explained that the plan was to encourage and promote better playing and singing and a better appreciation of music in the communities of Tennessee.

At the chapel service, E. M. Cole, man, Pittsburgh, gave an extraordinary

ly fine reading of Merrill's "The Ball of the Field," accompanied by Mary Cardwell Dawson at the piano, and Miss Ethel B. Wise, soprano, Howard University co-ed, enraptured the audience and received tumultuous applause after singing Rossini's "Una Voce Poco Fa" (from "La Barbiere di Siviglia").

New Talent still in Chance

In the afternoon the feature of the "New Talent and Composers" program was the appearance of the Polyphonic Choral Union, Portsmouth, Va., under the direction of Hiram Simmons. This mixed chorus sang very well. Mr. Simmons' "O Clap Your Hands All Ye People." The rest of the program was made up of numbers by artists from Indianapolis, Atlanta, Galveston, Tex., Fort Wayne, Ind., Philadelphia, and Winston-Salem, New York, St. Louis, Tulsa, Okla., and Memphis, Tenn.

After supper there were military maneuvers by the uniformed cadets, followed by a brief concert on the Ogden Hall lawn by the cadet band.

Tuesday evening was devoted to the program of association branches and artists showing the work of the local associations were presented. Miss Dawson, in Moszkowski's "En Automne" (Op. 36, No. 4), showed by her skill before the piano that she is both a good singer and a good pianist; Wallace Woolfolk, tenor, Indianapolis, sang Coleridge-Taylor's "Thou Art Etern Beloved" with clear enunciation and a winning heartiness; W. D. S. Bradley, Knoxville, Tenn., baritone, displayed a full, rich voice when he sang Campbell-Tipton's "A Spirit Flowers." From the audience's demonstrations, Manet Harrison Fowler, Fort Worth, Texas, gave most. She sang Massenet's "Fleur-eez, Fleur-eez; Mes Yeux" (from "Le Cid") with Miss Camille Nickerson, at the piano.

The social affairs which broke up the steadiness of business were a reception for the delegates at the Teachers' Club House Sunday, at which Hampton Institute was the host; a get-together luncheon Monday noon; a reception after the concert Monday night at which the students of the Hampton Summer School were hosts; the dance reception at Bay Shore Hotel Tuesday night; a sight-seeing tour Wednesday afternoon and a boat ride on Hampton roads after the National Artists' program Wednesday night.

Poetry - 1931

A White Girl's Prayer

World of Tomorrow
I KNEEL in self-contempt, O God—
My Nordic flesh is but a curse;
The black girl loathes to clasp my hand;
She doubts my love because I'm white.
An Oriental shrinks from me,
While flashing Hindu eyes disdain
My pallid cheeks, my Saxon hair,
And Jewess lips rebuke my smile.
Shy "señorita" stares perplexed
When I but praise her basketry.

4-31

O bitter age! I'm ostracized
By my own proud Caucasian clan,
Since I among my friends would have
The youths of every race and caste.

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O God of Life, remove this curse—

The cords of shame are strangling me;

Remorse is mine. I would atone

For white superiority! *N.Y.*

Sheer carnal pride of my own race.

Tonight on bended knee I pray:

Free me from my despised flesh

And make me yellow, bronze . . . or . . . black

EDNA JOHNSON LONG

L. Dorsey Gains

Wide Recognition

The Dawn of Tomorrow
(from Niagara Falls, N.Y. Gazette).

Leo M. Dorsey, Toronto, Ont. a former resident of this city, who is rapidly gaining recognition as one of the most outstanding of contemporary Negro poets, was a visitor in Niagara Falls over the week-end, a guest of his sister, Mrs. Lena Morgan, Angelo Court. Mr. Dorsey who is still a young man, has written more than 500 poems and 60 lyrics, many of which have been widely published and much praised by critics of modern poetry.

7-31-31

Mr. Dorsey's first poem was published in the Gazette a few years ago. It was widely read and was later published in many papers and magazines. The poem was acclaim-

ed on all sides and the young poet received many requests to write others like it. Since that time he has been turning out poems at the rate of four or five a week. His writings have been praised by other writers and lovers of poetry all over the continent.

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Mr. Dorsey was born in St. Catharines, Ont., and for many years lived in this city. Three years ago he moved to Toronto, where he is now associated with Miss Lotti Rimmer, an internationally known playwright and expert of voice culture. He and Miss Rimmer are collaborating on an opera entitled "Pink Pearls" which will be produced soon. Mr. Dorsey is writing the lyrics for the opera.

The young poet began nothing of dashing off a poem in a few minutes. He was on his way back to Toronto this morning when he decided that he would write a poem about Niagara Falls before he went. The task was not a big one for him. He stuffed two sheets of paper in his pocket, strolled down to Prospect Park, sat down on a big stone and began. A few minutes later he got up and came away, his poem finished.

That his writings do not suffer because of the haste with which they are written is best evidenced by the poem which he wrote in such a short time. It reads:

Poets have dreamed of beauty, yet
And pictured nature's loveliness.
But at Niagara they have failed
Each train of thought has been derailed.

Above the Falls they've gazed with awe
But could not sing of what they saw,
Her music was too rich and sweet,
Her scenes too perfectly complete.

Those bards have truly been inspired
And gained the views they have desired,
Have tuned their lyres to sing her praise
But failed and they shall fail always.

I, too, was blinded by her grace,
With knowledge of her endless race,
Like other unsuccessful men
I stood there helpless with my pen.

Niagara in her gay relief

Conversant with mute tales of grief,
A witness to undying love,
The masterpiece of God above.

"THE AMERICAN NEGRO"

By HARRY STEVENS

First to smile, first to sing,
First to laugh at the silliest things,
First to cry, first to sigh,
First to die that freedom might ring,
First as a tiller of soil is he,
First to be found where e'er toil may be,
First as a suspect, first as a drudge,
First as the object of unwarranted grudge,
First to give, first to spend,
Bashful to borrow, first to lend,
First in war, first in peace,
But last in the hearts of his country men,
This is no idle tale of woe,
But an honest ode to the American "Negro."

POET KEITT.

Admitted Reader
A privately published volume of poems by Emanuel Moses Keitt is off the press. For some years Mr. Keitt has been in great demand as a reader on public occasions. It is a collection of the poems which he has read and a few additional poems that fill the volume. The reason for having published his poems is couched in the Author's preface:

... Since God has put into my invisible being a poetical stream flowing from the fountain of nature's joy I shall make a brave attempt to satisfy myself by answering nature's call. *8-15-31*
"This is my first to go into print. I do so with the honest hope that the present generation and those yet unborn may derive some benefit from my work."

The volume contains forty-six poems most of which are intended to be dialectic and humorous. Any effort made by a Negro to utilize the material around him for literary purposes we should duly appreciate. Most of the works dealing with Negro life have been written by white literary figures. Negroes have lived the experiences, but white authors have ridden to fame and cash by acting as their amanuenses—writing down what the Negro says. Now that Mr. Keitt has seen his work dignified by being embalmed in printer's ink and shrouded with book covers he may be expected to develop a style and technique that may later give us a volume of literary merit. The book is dedicated to the Author's mother. Recommendations are published by way of testimonial from R. E. Grier, Assistant editor, The State; Prof. Z. Townsend, Benedict College; and H. A. McCullough, pastor St. Paul's Lutheran Church, Columbia. The Leader hopes that Mr. Keitt's work may be well received.

NEGRO POET TO SPEAK AT SPELMAN COLLEGE

Langston Hughes, young negro poet, who is to be at Morehouse College for a week, will speak at Spelman College Wednesday morning, December 16, at 11:45 o'clock in Howe Memorial hall. He will give a lecture dealing of his own poems, pointing out the relation of poetry to the background and life of the Negro people. Hughes is the author of two books of poems, "The Weary Blues" and "Fine Clothes to the Jew," a collection of dramatic recitations and a novel.

The poet's work has been translated into French, German, Russian and Spanish, and was awarded the Harmon gold award for literature for 1930.

LANGSTON HUGHES LECTURES HERE

James Langston Hughes, the negro poet, appeared before the student body of Spelman University yesterday morning and read poems from his published works, "The Weary Blues" and "Fine Clothes to the Jew," as well as a number of his verses published in magazines and not yet collected. Nearly all the selections were in free verse and all dealt with the daily life and experiences of his race and were characterized by a sincerity of feeling and simplicity of craftsmanship which rendered them very impressive and even poignant.

The author has drawn largely from his experiences as a ship's carpenter on vessels cruising along the African coast and in other vagabonding adventures in Mexico for poetic material, but this is always dealt with from the viewpoint of the negro and the manual worker and kept in a realistic and uncomplex vein.

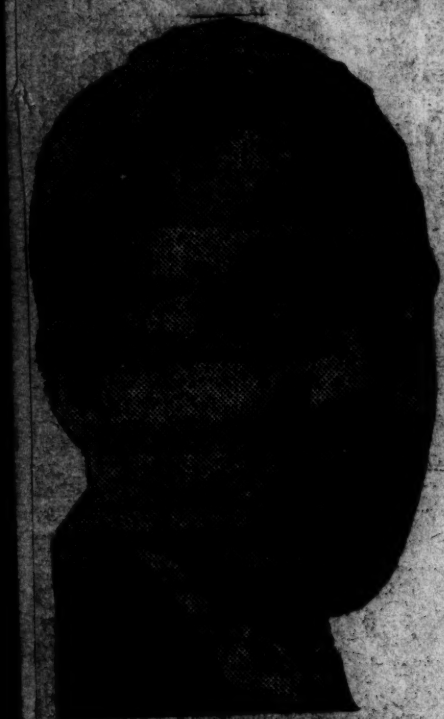
The remarks of the reader about the origin of his material and his ideal of craftsmanship were fully as interesting as the verse itself, indicating as they did that Hughes has a well thought-out and definite goal in his writing—that of presenting the universal problems of his race, their aspirations, their distresses and their uncomplex joys in a language which is understandable and moving.

Hughes called attention to the debt of modern poetry to Carl Sandburg and Walt Whitman; he urged the use of genuine negroid rhythms such as are to be found in the music of primitive races (but not cooked-up Harlem "jazz") and the need of the negro artist, whether writer or musician, to find and to be himself.

Prior to the reading, a group of Spelman students sang a beautiful choral number. It was announced that Hughes will speak before the student body of Morehouse University Thursday night, his program to include a reading of some of his poems and an invitation was extended to all interested to be present.

—J. C. H.

SOUTHERN WHITE EDITOR ATTACKS NOTED POET AND "RADICAL" PAPER



LANGSTON HUGHES

Poem In "Contempo" By Hughes Brings Criticism

RALEIGH, N. C.—(AP)—Governor O. Max Gardner has declined to take any action against "Contempo," a magazine published at Chapel Hill, the home of the University of North Carolina, as a result of a protest made by Wilton E. Hall, white editor of Anderson, South Carolina, against articles contained in the magazine written by Langston Hughes, the poet.

Gov. Gardner suggested that the South Carolinian was raising a tempest in a teapot and that any steps taken against the publication could only serve to increase the sale of the issue complained against.

Many persons were inclined to recall the protest of another South Carolinian, as related in the following story:

RALEIGH, N. C.—"Governor Gardner out-pier at Chapel Hill, the boss of today declined to give "Contempo," the a kick. To that furious outburst today Governor Gardner made no reply.

Another South Carolina Protest

"When the United States was about to go to war Raleigh Negroes gathered at the call of the whites and there was a grand pep meeting in the city auditorium. Governor Bickett, Senator J. W. Bailey and numerous other luminaries spoke. Col. James H. Young, famous leader of the Spanish-American war regiment of Negroes, spoke. He set all races yelling by his passionate pledge to put down the Kaiser and all his works."

But a South Carolinian editor pro-

tested. Here was a "nigger" talking "biggity" to a white man for the Kaiser was white. The prophet of South Carolina guessed that all the world would come to regret the Negro soldiery. Suffering a "nigger" to attack a white man was undermining the foundations of white civilization, said the South Carolinian. And he urged Governor Bickett to make Colonel Young shut his mouth and herafter to respect white people."

When Mr. Hughes was reached at High Point and informed of the attack made upon him by the Anderson editor, he stated that in what he wrote he had intended to register a protest against injustice of the white man toward the Negro.

"I believe," he said, "that anything which makes people think of existing evil conditions is worthwhile. Sometimes in order to attract attention somebody must embody these ideas in sensational forms. I meant my poem to be a protest against the domination of all stronger peoples over weaker ones."

The editors of "Contempo" were hospitable to Hughes when he visited in Chapel Hill and published a poem from his pen and a short article based upon the Scottsboro affair.

The issue of "Contempo" in which Hughes' material was published was so fair in many respects (or radical, as some folks would say) that leaders in this section and other sections of the state were unable to believe what they saw and many wondered if the university was responsible for such a progressive publication. They were not to be kept in suspense long, however.

Hall addressed a protest to Governor Max Gardner against "Contempo" because of the matter in it written by Hughes. His first attack was made on the following poem by Hughes, entitled "Christ in Alabama":

Christ is a Nigger,
Beaten and black—
O, bare your back.

Mary is His Mother—
Mammy of the South,
Silence your mouth.

God's His Father—
White Master above,
Grant us your love.

Most holy bastard
Of the bleeding mouth:
Nigger Christ
On the cross of the South.

The Anderson publisher asked Gov. Gardner if he could sanction blasphemy, slurs on white textile women workers, and a reference to Dixie Justice as blind and diseased without calling for expulsion of the student editors. In his article, Hughes referred to the two women on the train with the Scottsboro victims as "two white prostitutes" and advised the mill owners of Huntsville, Ala., to pay their women decent wages "so they won't need to be prostitutes."

"If these twelve million Negro Americans don't raise such a howl that the doors of Kilby prison until the 3 youngsters come out (and I don't mean a polite howl, either), then let Dixie Justice (blind and syphilitic as it may be) take its course, and let Alabama's southern gentlemen amuse themselves burning 3 young black boys till they're dead in the state's electric chair. And let the mill owners of Huntsville continue to pay women workers too little for them to afford the price of a train ticket to Chattanooga. Dear Lord, I never knew till now that white ladies (the same color as southern gentlemen) traveled in freight trains..... Did you, world?... And who ever heard of raping a prostitute?"

The university authorities have been quick to deny that the institution had anything to do with Contempo. It is published by two expelled students of the school, Milton Abernethy and Anthony J. Buttati. Abernethy is from Hickory, North Carolina, and Buttati is from Monroe, La. Both are white of course.

The university reported that Abernethy had been a storm center at the school for three years, various charges being made against him, but the one which was made to stick was that of moral unfitness.

When called before the student council for trial, Abernethy was defended by Dr. Carl C. Taylor, dean of the graduate school at the college and an outstanding liberal. He based Abernethy's defense somewhat successfully on the right of freedom of speech.

However, last June, Dr. Taylor was dismissed from the school for reasons of "economy."

Added interest is given to the attack on Mr. Hughes by the fact that North Carolina, and this city particularly, is the home of his family.

Tells of Reception

NEW YORK, N. Y.—Langston Hughes, the poet, traveler, and lecturer, who has been on a tour of the South for the past several weeks, has let his friends in on the kind of reception he received at the University of North Carolina, reputedly the most liberal educational institution in the South.

In writing to Edward G. Perry, columnist of the Amsterdam News, Mr. Hughes tells of his appearances on the campus, of his lectures to classes, and of his dining with editors of "Contempo," militant journal of protest. The letter in full follows:

"I believe I promised to let you know about Chapel Hill. In spite of Contempo's (a University of North Carolina weekly publication) Scottsboro issue, they did not hang me to a tree so much the worse for publicity.

"But here is what happened: Spoke to two groups in the morning, a sociology class studying the Negro, and combined English classes in the Carolina Playmaker's Theatre. Had lunch with Contempo's editors at their bookshop with a young lady from Arkansas dining with us. Refreshments later at a white soda fountain. And that evening, dinner at a center table in one of the town's largest restaurants, with the Contempo fellows and several students with radical minds. Nothing happened. It was just like New York.

"My reading was in Gerrard Hall, oldest State college building in the United States. A policeman outside, largest audience of the year there, so far, I was told later. Very interested and responsive. Had expected them to be hostile, after the 'Nigger Christ' poem, etc., but they weren't. Gave me a great big hand, and a real ovation at the end."

Countee Cullen Lectures At Brown University To 800 Poetry Lovers

PROVIDENCE, R. I., Dec. 17—

Countee Cullen, America's foremost poet, known as an essayist under one pseudonym and a novelist under another, was received by 800 poetry lovers in Sayles Hall, Brown University, Monday night at the second Marshall Woods lecturer of the season.

It was as a poet that Countee Cullen stood before his audience, to which he read from his own lyrical works as well as from the works of his Negro brethren. His voice almost Nordic in timber and his language distinctly Northern, the poet not only read, but stopped to digress from his readings to amuse his listeners with stray bits of humor. And only one or twice did he join the audience when they laughed, and then only to smile shyly.

Reading Claude McKay's lament, "If We Must Die," which discourses on the white man's attitude toward the Negro, the poet stirred his audience to its first applause. This he followed with James Weldon Johnson's "The Creation," a moving representation of a Negro preacher's account of Genesis and Langston Hughes's "The Negro Speaks of Rivers" and the dialect piece, "Mother to Son."

His greatest success, however, was with his own pieces, the most popularly received of which was "Heritage." And in a short discourse on poetry, Mr. Cullen named his favorite white poet as John Keats, then read his own poem "Poet's Springtime," which signaled his admiration for the celebrated Englishman.

In contrast to the serious tone of these poems, Mr. Cullen amused his audience with a number of pungent epitaphs he has written in subtle revenge on various types he has known. In response to the prolonged applause and the request of Theodore Francis Green, who had introduced him, Mr. Cullen as an encore to his readings chose an amusing piece he had written in his graduate student days at Harvard.

**"BLUES" FOLK POETRY
SAYS H.O. PROF.**

WASHINGTON, D.C. — Several original poems based on Negro folk idioms, and a critical article on "The Blues as Folk Poetry," by Prof. Sterling Brown of the Howard University department of English, are contained in the 1930 edition of "Folk-Say," just published by the University of Oklahoma Press.

There is also an article by Professor Brown, in collaboration with Prof. Alain LeRoy Locke, of the Howard faculty, on recent moving picture versions of Negro life, entitled, "Folk Values in a New Medium."

An entire section of "Folk-Say" is devoted to examples of Negro folk materials and an appraisal of the Negro folk elements in American art. B. A. Botkin, instructor of English at the University of Oklahoma, is editor.

In the same volume appear some poems of Langston Hughes, Waring Cuney, and Lewis Alexander, and an important article on "Folk Values in Recent Literature on the Negro" by Prof. Guy B. Johnson of the University of North Carolina.

Professor Locke is a member of the advisory editorial board of this annual publication.

RICHARD ALLEN

Christmas Recorder

When I think of Richard Allen
And the great work that he wrought
And the hardships that he suffered by the way;
How his actions send a challenge
To the Negro college taught
Of this fair and happy land, of ours to-day.

Richard Allen caught a vision,
So he started with a few,
Just to worship 'neath their own figtree and vine:
Planted Bethel in derision
Building wiser than he knew
And to-day there're millions kneeling at her shrine.

On the world's great stage of motion
With its constant shifting scene,
Every person young and old must play a part;
Then with Allen's strong devotion,
Let us humbly work serene,
Toiling onward binding up the broken heart.

Years have passed since he departed,
Yet his birthday once again,
Causes us to humbly bow our heads and say;
We remember tender hearted,
That to you to die was gain,
Peace be to your ashes on this Allen Day.

—By Rev. S. T. Bovd, D.D.

**An Epochal Poem
BY V. L. BRAY.**

When Irwin Russell wrote his "Christmas Night in the Quarters" mine in which southern authors have been digging until the day was the first to see the literary possibilities of the negro character," his wit and wisdom and his folk tales." This poem, then, may be called epochal in that it marks the beginning of a new departure in American literature, and as Dr. C. A. Smith says: "Our writers were henceforth to busy themselves with the interpretation of life at close range."

"Christmas Night in the Quarters" may be divided into three sections, the first of which describes the negroes going to a Christmas frolic, riding in an ox-cart, and the talk of the negro driver to the oxen. Russell here does not seem to think that education helps to develop originality for he says of the colored race:

"Original in act and thought,
Because unlearned and untaught."
The second section describes the dance and the prayer of "Brudder Brown," which gives an insight into the reasoning and philosophy of this unique folk:

Remember Mashr—min' dis, now, de sinful-
ness ob sin
Is pendin' 'pon de sperrit what we goes
and does it in:
An' in a righchis frame ob min' we's gwine
to dance and sing,
A-feelin' like King David when he cut de
pigeon wing.

It seems to me—indeed it do—I mebbe
mought be wrong—
That people raly ought to dance, when
Christmus comes along:
Des dance because dey's happy—like de
birds hops in de trees,
De pine-top fiddle soundin' to de blowin'
ob de breeze.

You bless us, please, sah, eben ef we's
doin' wrong tonight,
Kase den we'll need de blessin' more'n if
we's doin' right,
An's let de blessin' stay wid us, until we
comes to die,
An' goes to keep our Christmus wid dem
sheriffs (seraphs) in de sky.

The next section gives the first folk story of the negro in dialect. It is a description of how Ham made the first banjo and used the hair of the possum's tail to string the banjo. It concludes with this line, "Fur whar you find de nigger—dar's de banjo an' de possum."

The dance is over and homeward go the participants, one colored youth expresses the sentiment of this then childish race and the sentiment of children of all races when he says:

Oh, what a blessin' 'tw'n'd Ha' been
Ef Santy had been born a twin!
We'd hab two Christmuses a year,
Or perhaps one brudder'd settle head

FEATURES**Southern Editor Attacks
Langston Hughes Writings**

KALEIGH, N. C., Dec. 14 (ANP).—If Langston Hughes, celebrated poet, thought that he was coming down into this Tar Heel state and get away with something new, in the form of liberalization of treatment, he now has, as the saying goes, another thought coming to him.

For the hound dogs of Southern prejudice have been unleashed against him. The indirect object of their initial attack is a publication with headquarters at Chapel Hill, which is the seat of the University of North Carolina. The name of the magazine under fire is Contempo. The editors of Contempo were hospitable to Hughes when he visited in Chapel Hill and published a poem from his pen and a short article based upon the Scottsboro affair.

From away down at Anderson, S. C., Wilton E. Hall, white newspaper publisher, addressed a protest to Gov. Max Gardner against Contempo because of the matter in it written by Hughes. His first attack was made on the following poem by Hughes, entitled "Christ in Alabama:"

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O, bare your back.

Mary is His Mother—
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God's His Father—
White Master above,
Grant us your love.

Most holy bastard
Of the bleeding mouth:
Nigger Christ
On the cross of the South.

The Anderson publisher asked Gov. Gardner if he could sanction blasphemy, slurs on white textile women workers and a reference to Dixie justice as blind and diseased without calling for expulsion of the student editors.

In his article, Hughes referred to the two women on the train with the Scottsboro victims as "two white prostitutes" and advised the mill owners of Huntsville, Ala., to pay their women decent wages "so they won't need to be prostitutes."

Hughes concluded his article in the following manner:

"If these twelve million Negro Americans don't raise such a howl that the doors of Killy prison shake until the nine youngsters come out (and I don't mean a polite howl, either), then let Dixie justice (blind

and syphilitic as it may be) take its course, and let Alabama's Southern gentlemen amuse themselves burning nine young black boys till they're dead in the state's electric chair. And let the mill owners of Huntsville continue to pay women workers too little for them to afford the price of a train ticket to Chattanooga... Dear Lord, I never knew until now that white ladies (the same color as Southern gentlemen) traveled in freight trains. Did you, world?... and who ever heard of raping a prostitute?"

The university authorities have been quick to deny that the institution has anything to do with Contempo. It is published by two expelled students of the school, Milton Abernethy and Anthony J. Buttati. Abernethy is from Hickory, N. C. and Buttati is from Monroe, La.

When called before the student council for trial, Abernethy was defended by Dr. Carl C. Taylor, dean of the graduate school at the college and an outstanding liberal. He based Abernethy's defense somewhat successfully on the right of freedom of speech.

However, last June, Dr. Taylor was dismissed from the school for reasons of "economy."

Added interest is given to the attack on Mr. Hughes by the fact that North Carolina, and this city particularly, is the home of his family.

Governor O. Max Gardner has declined to take any action against "Contempo."

A Lynching Tree Speaks

The words of the poem "Trees," by Joyce Kilmer have been heard around the world in speech and song. A modern sequel was written by Ralph Matthews en route from the scene of the lynching of Matthew Williams at Salisbury, Maryland. Both are printed below:

"TREES"

With roots buried deep beneath
the sod,
With bleeding boughs upstretch-
ed to God,
A tree—upon whose limbs had
hung,
The rope from which a man had
swung;
As angry mob, in hatred steeped,
Howled as the very heavens
wept—
Asked God why He had let it grow,
To lend itself to such a show.
"Oh, Thou who hast created me,
Explain why I was forced to be
A part of such debauchery.
You gave me limbs, but not the
power to use,
I had no voice with which I could
refuse;
You gave me height to point the
way above,
You gave me roots to show the
depths of love;
But why are men too blind to see
That Christ Himself is but a
tree?"

—RALPH MATTHEWS.

"TREES"

I think that I shall never see
A poem as lovely as a tree—
A tree whose hungry lips are
close to the earth's sweet-flowing
breast—
A tree that looks at God all day,
And lifts its leafy arms to pray—
A tree that may in summer wear
A nest of robins in her hair—
Upon whose bosom snows have
lain
Who intermingles with the rain,
Poems are made by fools like me,
But only God can make a tree.

—JOYCE KILMER.

Art-1931

EXHIBITION OF NEGRO ART IN SOUTH AFRICA

NEW YORK, Oct. 1.—Reports have just been received by the Commission on Race Relations, Federal Council of Churches, 105 East 22nd Street, New York, that a collection of Fine Arts by Negro artists and books by Negro authors sent by the Commission to South Africa is being exhibited over there in several cities and is receiving marked attention from both white and Native peoples. This collection of artistic and literary material went first to the World's Service Exhibition held last May at Johannesburg, the largest city of South Africa and the greatest gold producing center in the world. The exhibit included portrayal of missionary work in China, Japan, India and Africa. Besides the exhibition of American Negro artists and authors it included exhibits from these other lands and a pageant which aimed "to portray in vivid form the history of the development of the world-wide enterprise of the Christian Church."

The pageant included white South Africans, Natives and Asiatic peoples showing the effective influence of missionaries throughout the world. It was presented in St. Mary's Cathedral of Johannesburg. Natives were welcomed as full participants in the exercises. There was a daily program for a week comprising addresses, music and moving pictures arranged by Ray E. Phillips of the American Board Mission (Congregational). Among the speakers were Dr. Thomas Jesse Jones of America who was visiting South Africa at that time, Dr. J. Dexter Taylor, Mrs. F. B. Bridgeman, missionaries from America, and Dr. Xuma, a Native physician educated at Tuskegee Institute and Northwestern University in America. Much of the music was furnished by a Native choir from Wilberforce Institute of the African

Methodist Episcopal Church of South Africa led by Professor Gow, a well known South African, graduate of Tuskegee Institute and Wilberforce University in America.

In the collection of artistic and literary material sent to South Africa by the Commission on Race Relations there were several cancesses of well-known artists such as Charles C. Dawson, Arthur Diggs, W. Edward Scott, Melvin S. Johnson, Palmer C. Hayden, Albert Alexander Smith, Henry B. Jones and Ellis Blount. Some of these had been shown in the exhibitions in cities in America.

Among books by Negro authors were publications of such well-known authors as Carter G. Woodson, Langston Hughes, Alain Locke, Jessie Fauset, Walter White, George E. Haynes, W. E. B. DuBois, James Weldon Johnson and Countee Cullen. The newspapers and white public of South Africa have marvelled at these evidences of progress of the Negro and have been discussing the development of millions of Natives of the Union in the light of this evidence of the black man's mastery of modern culture and civilization.

Following the Johannesburg exhibition this collection has been on tour to Maritzburg, Durban, Cape Town and other leading urban centers of the Union of South Africa.

TWO TUSKEGEE PHOTOGRAPHERS SUBMIT WORK

L. G. Hyman Formerly of
Washington Presents Work
For Exhibit

TUSKEGEE INSTITUTE.—Two photographs, one each by L. G. Hyman, official photographer of Tuskegee Institute and J. H. Charles, commercial photographer of Tuskegee town, were accepted and hung in the portrait and pictorial classes respectively at the Inter-

national Convention of the O. M. I. Photographers Association held in Cedar Point, Ohio, August 3-7. Both pictures received the gold seal of honor for being hung.

Mr. Hyman, after six years in business in the national capital in 1926, succeeded the late C. M. Battey as head of the photography division of the mechanical department at Tuskegee. The grandson of John A. Hyman, member of the 44th Congress from South Carolina, he received his teacher training at Miner Normal College, Washington, D. C., and his photography at the E. Brunel College, New York City.

NEWARK, N. J.
STAR-EAGLE
OCT 8 1931

Negro Achievement Week

The Harmon Negro Foundation exhibit by Negro artists at the Newark Museum this week deserves a word of appreciation. The pictures and sculptures on display are worthy of any gallery and being expressive of their creators' race they contain the simplicity, gaiety, mysticism and sadness that might be expected. The display was arranged by the Inter-Racial Committee of Newark which is composed of leaders in church, civic and club life and it is a feature of Negro Achievement Week. The exhibit in Newark, which is the third annual event of its kind, is held for the purpose of acquainting and interesting the public more generally in the creative accomplishments of members of the colored race. It is thus hoped to encourage members of the race in creative expressions of a high order and to assist them in reaching a more sound and satisfactory economic position in the field of fine arts. There are great numbers of people who have no realization of the fine contributions to American art and culture made by Negroes. A visit this week to the Newark Museum to inspect the excellent Harmon Foundation exhibit is well worth while.

RACE ARTISTS WIN PRAISE ON SOUTH AFRICAN EXHIBIT

NEW YORK, Oct. 9.—Reports have just been received by the commission on race relations, Federal Council of Churches, 105 E. 22d St., New York, that a collection of fine arts by Race artists and books by our authors sent by the commission to South Africa is being exhibited over there in several cities and is receiving marked attention from both white and native peoples. This collection of artistic and literary material went first to the world's service exhibition held last May at Johannesburg, the largest city of South Africa and the greatest gold producing center in the world. The

Noted Men Speak

The pageant included white South Africans, natives and Asiatic peoples showing the effective influence of missionaries throughout the world. It was presented in St. Mary's cathedral of Johannesburg. Natives were welcomed as full participants in the exercises. There was a daily program for a week comprising addresses, music and moving pictures arranged by Ray E. Phillips of the American board mission (Congregational). Among the speakers were Dr. Thomas Jesse Jones of America, who was visiting South Africa at that time, Dr. J. Dexter Taylor, Mrs. F. B. Bridgeman, missionaries from America, and Dr. Xuma, a native African physician educated at Tuskegee Institute and Northwestern university in America. Much of the music was furnished by a native choir from Wilberforce Institute of the African Methodist Episcopal church of South Africa, led by Professor Gow, a well-known South African, graduate of Tuskegee Institute and Wilberforce university in America.

In the collection of artistic and literary material sent to South Africa by the commission on Race relations there were several canvases of well-known artists such as Charles C. Dawson, Arthur Diggs, W. Edward Scott, Melvin S. Johnson, Palmer C. Hayden, Albert Alexander Smith, Henry B. Jones and Ellis Blount. Some of these had been shown in the exhibitions in cities in America.

Well Known Books Displayed

Among books by Race authors were publications of such well-known authors as Carter G. Woodson, Langston Hughes, Alain Locke, Jessie Fauset, Walter White, George E. Haynes, W. E. B. DuBois, James Weldon Johnson and Countee Cullen. The newspapers and white public of South Africa have marvelled at these evidences of progress of the Race and have been discussing the development of the millions of natives of the Union in the light of this evidence of the black man's mastery of modern culture and civilization. Following the Johannesburg exhibition this collection has been on tour to Maritzburg, Durban, Cape Town and other leading urban centers of the Union of South Africa.

AARON DOUGLAS MURAL UNVEILED AT BENNETT COL.

GREENSBORO, N.C.—The Greensboro chapter of the Bennett College alumni association was host at the unveiling Sunday of the Aaron Douglas mural, a gift of Alfred Stern, white, vice-president of the Rosenwald Fund. The painting shows how through toll and prayer the slave finds himself at the end of the Civil War—Freedom with Harriet Tubman representing the superior type of womanhood, standing on a dismounted cannon breaking the shackles of ig-

...facing her the worker,
head of the family, the mother lead-
ing her children into new realms of
beauty and culture. Absorption in
a book by one, carressing a flower
the other, the dreamer lying far be-
low looks out toward a great city as
the means of greater opportunity
and achievement for his race. The
great beam of light cutting through
the painting: sends divine guid-
ance and inspiration.

Two poems depicting the spirit of
the picture were read. "Star of
Ethiopia," Miss Velma Lassiter of
Reidsville, N. C., "Manifest Des-
tiny," Mrs. Perepa Bland Watkins,
Durham, N. C.

Seated on the platform were Dr. William
Stewart Nelson, president of Shaw Univer-
sity; Mrs. Charlotte Hawkins Brown, prin-
cipal of Palmer Memorial Institute; Dr.
F. D. Bluford, president of A. and T. Col-
lege; Dr. David D. Jones, Rev. J. W. Wells,
Mrs. A. Dorsett Pease, one of the oldest
graduates; Professors J. A. McKee, Reids-
ville; J. F. Gunn, of Burlington; Mrs.
Perepa Bland Watkins, of Durham.

The national officers are: Mrs. Stella
Windsor Wright, president; Mrs. Mayme
Harrison Jones, corresponding secretary;
Mrs. Grace Donnell Brower, recording sec-
retary.

Negro Art Lauded By University Critic

LAWRENCE, Kans.—(By F. Bluford
for the ANP)—The work of 28 Negro
artists which is on display during the
month of December at the Spooner-
Thayer Museum of Art at the Univer-
sity of Kansas, and which includes 39
paintings loaned by the Harmon Foun-
dation of Art of New York, has brought
the following comment from Prof. T.
bert Bloch of the University art de-
partment:

"The American Negro in his cul-
tural activities compares on the whole very
favorably with his white neighbors, and
in many instances the work of these
artists is distinguished by a straight-
forward business and honesty which
is not always to be found in the work
of their accepted white contemporar-
ies."

The paintings, most of which are
done in oil, range in price from \$10
to \$150, the latter figure being the cost
of Archibald J. Morley's "Martinique
Youth," a realistic oil portrait. Ano-
ther of Morley's works "Jockey Club,"
a vivid, picturesque night scene, will
sell for \$500. A portrait of Roland
Hayes, done by Robert S. Pious and
Edwin A. Harleston's drawing of Aar-
on Douglas, are on display here. The
works vary from pure landscape scenes
and still life complicated picturiza-
tions with modernistic and impression-
istic tendencies.

Lawrence is the farthest point west
where the exhibition of Negro art has
been shown.

Art-1931

RECORD
Morristown, N. J.
JUN 29 1931

NEGRO ARTIST'S TALENT WINS FREEDOM
"Art for art's sake" may be only an esthetic theory, but art for freedom's sake is another matter—especially for John W. Tate, 21-year-old negro.

Tate and three other negro youth were arrested following complaints from farmers that produce was being stolen from the rear of delivery trucks. Arraigned before Magistrate John Hand, Tate was asked what he did for a living.

"I draws " he said.
"Is that so?" the magistrate responded, somewhat dubiously. "Well, let's see you draw a picture of the corporal there."

Tate, delighted, sketched a few quick strokes with pencil upon a sheet of paper and showed the resultant drawing to Hand.

Apparently the somewhat puzzled face of the officer was correctly represented. The magistrate commended the artist and sent him off with a reprimand. The others were held for further hearing.

OVER 800 ATTEND
NEGRO ART EXHIBIT

Paintings Will Continue On
Display At Teachers College This Week

More than 800 persons registered to view the negro art exhibit sponsored by the Harmon Foundation in cooperation with the Art Center of New York at local State Teachers College during its first week's stay in Montgomery.

Art critics visiting the exhibition declared it showed a marked technical advance throughout with much good work in evidence. There are 46 varied assortments of work which range from the pallid, unpracticed performance of those trying out their hand with an unfamiliar medium to those who are skilled and often times moved to genuinely colorful utterances.

Among the academic paintings shown are the arresting and unusual "Landscape With Setting Sun" of William H. Johnson; Benjamin Kitchen's "The Vanishing American" with a curious power inherent; and Gross's "St. Patrick's." These are balanced by such works of fine primitive note as Alexander Smith's "Silent Banjo," his "Sun-

day Best"; Hale Woodruff's "The Card Players" and Marvin G. Johnson's "Roll Jordan Roll." In addition there are some particularly good portraits ranging from naive, boldly simplified canvas like Archibald Motley's "Old Snuff Dipper" to the slick, accomplished, highly individual work of "Portrait of a Young Man" by Dan Terry Reid.

All of these works, with the exception of five pieces, are for sale, with an aggregate valuation of \$5,721. It is thus that the Foundation seeks to establish a market for such acts, particularly within the race.

President H. Council Trenholm cordially invites the public to witness this exhibition in room 10, Paterson Hall during the ensuing week. It will also be open for inspection today from 4 to 8 o'clock.

Charleston, S. C. News & Courier
Tuesday, August 11, 1931

NEGROES EXHIBIT ART
Showing Held at Avery Institute Chapel

An exhibition of work by American negro artists opened yesterday morning in the chapel of Avery institute, on Bull street. It is a selection from a showing held last February at the Art Center in New York and is sponsored by the Harmon foundation.

The public is invited. The exhibition will last through Sunday, the hours being from 10 a. m. to 2 p. m., from 3 p. m. to 5 p. m., and from

P. m. to 10 p. m.
Prominence in the exhibition accorded work of James E. Young, instructor of art at Howard university, and of the late Edwin A. Harleston, of Charleston. Young won the Harmon fine arts award of a gold medal and \$400 not long ago and Harleston was awarded the Locks portrait prize of \$100 for his portrait, "The Old Servant," which is included in the exhibition.

THE NEW YORK TIMES
SEP 8 1931

SAYS ART RAISES STATUS OF NEGROES

Dr. Alain Locke Declares Nation Is Re-evaluating Race for Its Contributions.

'CREATIVENESS' IS PRAISED

Paper Read at Mt. Holyoke World Student Gathering Terms Them "Instinctively Artistic."

Special to The New York Times.
SOUTH HADLEY, Mass., Sept. 7.—

A Negro renaissance, resulting from recognition of the Negro as an artist and creator of culture in American life and from his own realization of a new spiritual power, was pictured as now in progress by Dr. Alain Locke, Professor of Philosophy at Howard University, in an address read before the conference of international student service at Mount Holyoke College this evening.

Dr. Locke, who was in Germany, sent his paper on "The Negro in Art" to be read before the gathering of thirty-nine countries at its meeting to discuss the Negro.

Dr. John Hope, president of Atlanta University and Morehouse College, who as head of these Georgia institutions has had ten of his graduates become presidents of Negro colleges and universities, spoke on "Negro Education in the United States."

Dr. Locke predicted that "we may expect an ultimately changed social attitude, more ready to accept and recognize the material achievements of the Negro masses in economic and educational progress than would otherwise exist without some movement by which group prestige can be developed."

Gains From Suffering Are Seen.

He said that slavery had subjected the Negro to a great spiritual discipline and had isolated him somewhat "from the powerful materializing and standardizing process of American life, and thus had preserved the Negro sense of folk solidarity, and with it whatever peculiar folk-values were there were emotionally

and spiritually intensified by suffering."
He went on:
"I am not condoning slavery and prejudice, but merely chronicling their final effects, so the Negro has been made the most sensitive spiritual medium in the land; almost the sole instinctively creative and artistic element in a practical and efficient, but emotionally sterile land."

"And so, by a curious irony, these rejected elements in the American social democracy have become the cornerstone in the making of distinctive American culture and art."

"In American art of the present day, the Negro is having its well-earned spiritual victory. . . . We may expect a new evaluation of the Negro in America, beginning of course with the cultured minority, but spreading gradually through the whole body of public opinion."

Benefits to Negro Pointed Out.

"On the Negro mind this has already registered. Yesterday Negroes were suppressing racial characteristics, physical as well as emotional; today on the whole, they are emphasizing them, with pride and a comparative absence of apologies."

Concerning the future of the relations of whites and Negroes he said: "On the one hand there is the possibility of a fine collaboration spiritually between these two groups with their complementary traits and qualities. They have great spiritual need, the one of the other, if they will so see it."

"In white America the Negro has the pattern of practical endeavor and discipline, and the mastery of phys-

NEW YORK
HERALD-TRIBUNE
SEP 8 1931

U. S. Negro Art Found Basis of Cultural Growth

American Life Takes Much From Colored Folklore, Student Conference Told

Special to the Herald Tribune

SOUTH HADLEY, Mass., Sept. 7.—Characteristic Negro art, "cornerstone of the distinctive American culture and art now in the making," is not the product of an isolated minority, but a part of "the mainstream of American life, more popular and esteemed among the whites than among the black," according to a study of "The Negro in Art," by Dr. Alain Locke, professor of philosophy at Howard University, read before this evening's session of the tenth annual conference of International Student Service, at Mount Holyoke College.

Dr. Locke, who is detained in Ger-

many because of illness, and whose speech was read by Miss Anna Arnold, active secretary of a Y. W. C. A. branch in Harlem, asserted that characteristic Negro elements were "part of the common spiritual currency of the land, and often construed, like jazz, as the characteristic and typical American product."

He told European delegates that the minority situation of the Negro here had had an entirely different effect on his art than was customary in minority situations in Europe. "It is not an art clung to by a semi-isolated older generation, and progressively abandoned by a younger generation as they became assimilated. Nor is it the coming to the surface of a submerged racial past, from underneath the layers of a superimposed culture."

"Negro art," Dr. Locke says, "is the result of the interaction of American factors on the Negro, in which the external factors have been as important as the internal, and registers its contagious influence on the common life of the country."

"In fact, our race culture has become so national, so generally absorbed and assimilated, that now, when a period of deliberate race-consciousness has come, little of it remains for special cultivation or for internal consumption."

The best-known and most original white American writers, playwrights, musicians are today the leading exponents of Negro art, Dr. Locke averred, citing Eugene O'Neill, Paul Green, Marc Connelly, Dubose Heyward and Julia Peterkin.

"In American art, of the present day, Negro art is having its well-earned spiritual victory."

AARON DOUGLAS
IN PARIS

PARIS. — Aaron Douglas, well known artist and decorator, has arrived in this city for a year's stay during which he will devote himself to the study of art at La Grande Chaumiere, one of the foremost studios of Europe.

At the end of this period he will also go to Italy for similar studies as well as to Spain, Germany and other European countries. Mr. Douglas recently completed the decoration of the Fisk University Library and the College Inn of the Sherman Hotel of Chicago. He is also an illustrator of note, his drawings having appeared in many leading books and publications.

Paris, Mr. Douglas thinks, is an ideal place for the artist, and, already, after a few days' sojourn, says that he has found much inspiration.

EXHIBITION OF NEGRO ART IN SOUTH AFRICA

New York, October 1, 1931.

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Following the Johannesburg exhibitions this collection has been on tour to Maritzburg, Durban, Cape Town and other leading urban centers of the Union of South Africa.

Exhibit With Artistic Photos

TUSKEGEE, Ala.,—Two photographs, one each by L. G. Hyman, official photographer at Tuskegee Institute and J. Quarles, commercial photographer of Tuskegee town, were accepted and hung in the portrait and pictorial classes respectively at the International Convention of the O. M. I. Photographers Association held in Cedar Point, Ohio. Both pictures received the gold seal of honor

for being hung. 10-10-31
Mr. Hyman, after six years in business in the national capitol in 1926, succeeded the late C. M. Battey as head of the photography division of the mechanical department at Tuskegee. The grandson of John A. Hyman, member of the 44th Congress from South Carolina, he received his teacher training at Miner Normal School, Washington, D. C., and his photography at the El. Brumel College, New York City.

Mr. Quarles' photograph, "Even-tide" is the first that he has submitted to a national exhibit, and is a picture of the "Lincoln Gates" at the western entrance to the Institute campus. It was taken at dusk the first night the lights were turned on and the "Gates" were opened for traffic, on the eve of the Fiftieth Anniversary celebration. The beauty of the picture was heightened by the silvery appearance of the lights thru the soft drizzle and the reflection from the wet roadway. Mr. Quarles recently resigned from the Institute faculty where he served as budget clerk in the Treasurer's office, to devote his entire time to photography which has been his hobby for a number of years.



Augustus Savage, prominent young woman sculptress added new honors to her laurels when an African figure executed by her was chosen for one of the Colonial Exposition medallions by the French Government. Miss Savage is studying in France, and makes her home in Paris.

ART AND PROGRESS



THE expression of his soul through the medium of art and the recognition of that art as a distinctive contribution to American culture will materially in raising the status of the Negro in the United States. So says Dr. Alain L. Locke, professor of philosophy at Howard University, in a paper read for him, during his absence in Germany, before the conference of international student service at Holyoke College, Mass.

There can be little doubt that the achievement of individual Negroes in art tends to enhance the value of the entire group in the eyes of the world. Art is the ultimate expression of a civilization and when representatives of any group of people contribute to and improve upon it, the blaze of glory surrounding genius has a fashion of reflecting upon his people.

Hampered by poverty and inhibited by social ostracism, the Negro artist has barely survived and his contributions of real merit have not been too numerous; and yet there is Roland Hayes, Countee Cullen, Augusta Savage, Langston Hughes, Henry O. Tanner, Paul Laurence Dunbar, Ira Aldridge, Claude McKay and other luminaries whose work has compelled the group they represent to be viewed with newer and more genuine respect.

The problem of the Negro to a considerable extent arises from the lack of respect on the part of other people. Any medium that compels respect is therefore valuable and worthy of cultivation.

But aside from its social value, art furnishes a means of expressing the latent genius in our group that is frustrated much too often by ignorant color prejudice and unjust social ostracism. If the way happens to be blocked to achievement, in the fields of industry and commerce, the Negro with a sensitive soul crying out against his environment can sing in limpid prose or rhythmic verse, paint scenes or compose operas or mould sculptures that will enable him to burst his spiritual fetters and outwit the forces of ignorance and bigotry by sheer artistic philanthropy.

Art-1931.

MAURICE HUNTER FINISHES HIS WORK AT CORCORAN Favorably Impressed With Howard Univ. Art Department

Maurice Hunter, known as the world's most famous colored artist model, is posing for the Corcoran Art School's portrait class. He is a descendant of the Zulu tribe of Africa and has the natural artistic emotion and feeling for any characterization he desires to portray. For the past fourteen years he has posed for sketches and illustrations for the New York Times, the Boston Globe, Adventure magazine, Field and Stream magazine, the Blue Book, and a dozen of others. The Art Students' League of New York has the following to say of him: "Maurice Hunter's posing as an artist model is an art. His poses which he created and holds in an amazing way are like a splendid form of African sculpture. He has worked in all the classes of the Art Classes of the Art Students' League, adopting his poses to fit every requirement with intelligence and with rare sensing of the significance."

He has received many testimonials, telegrams and recommendations, among them the Metropolitan Art School of New York, says: "Mr. Hunter is the most noted artist model in the United States. He is a full-blooded Zulu and has an exhibition of paintings now at the 135th Street branch of the New York Public Library. These were done by some of the greatest artists in New York. This man is as noted, or perhaps more so, than Dosie, Sergeants noted model."

Mr. Hunter finishes his engagement here Saturday, and will return to New York, Monday. He gives recitals and will return here

the 28th or 30th of April for a recital at Mt. Carmel Baptist Church. Before a small group, Tuesday night, Mr. Hunter displayed any number of illustrations, photographs, sketches and drawings of his various characterizations, along with testimonials, costumes and trinkets of his native land.

Mr. Hunter was favorably impressed with his visit to Howard University and commends Prof. Porter for his excellent work in the art department there.

Nashville, Tenn. Banner
Sunday, April 26, 1931

NEGRO POET READS SELECTIONS AT FISK

Countee Cullen Presented on
Program Before Large
Audience.

Countee Cullen, eminent Negro poet, read selections from his poems before a large audience of both whites and Negroes in Fisk University Memorial Chapel, Saturday night.

The poems which he read included: "To You Who Read My Book," "A Brown Girl, Dead," "Saturday's Child," "Fruit of Flower," "The Poet Puts his Heart to School," "Protest," a sonnet, "Caprice," "Wisdom Cometh With the Years" and "To John Keats in Springtime."

His next group included the following epigrams: "An Epitaph for my Grandmother," "An Epitaph for a Cynic," and "An Epitaph for a Lady I Know."

A third group of poems was made up of the following: "If Love Should Go," "Pagan Prayer," "Scandal and Gossip," "Spoken Prayer of a Child." His final offering was the long poem "Heritage." Two encores were "Song in Spite of Myself" and "Black Majesty," inspired by the novel.

The musical program which followed presented David Collins, bass, who sang Joyce Kilmer's "Trees" and the Negro spiritual "Go Down into the Lonesome Valley," and Florence Kale Calvert, soprano, who sang "Floods of Spring," "Solveig's Song from Peer Gynt" by Grieg, and the Suicide Aria from "La Gioconda."

The program ended with the audience, led by John W. Work, singing "Swing Low, Sweet Chariot."

Bronze Head Wins Youth First Prize

BERKELEY, Cal., May 15.—Sargent Johnson, creator of "Esther," a bronze head which won first prize two years ago in the Pacific States and the Harmon Foundation contests of New York city, has created another fine piece of bronze sculpture, "Chester," the head of a boy. The work won first prize at the San Francisco annual art association for fine arts sculpture. It will be on exhibit at the California palace of the Legion of Honor until June 1.

Richmond, Va. News-Leader
Wednesday, May 20, 1931

NEGRO ARTISTS' EXHIBIT PLEASES

Paintings Are Being Shown
at Phyllis Wheatley
Y. M. C. A. Branch.

The exhibition of work by Negro artists at the Phyllis Wheatley Branch of the Y. W. C. A., 515 North Seventh street, is attracting favorable attention. Visiting hours are from 10 A. M. to 9 P. M., and the exhibit will continue through the 25th. The pictures have been done by men and women from many parts of the country and varied occupations, only a few of the artists having been able to devote all of their time to art.

Edwin Augustus Harleston, of Charleston, South Carolina, who has two portraits in the exhibit, died the day the pictures were put in place in this city. He combined work as a seaman with seven years study in Boston at the Museum of Fine Arts, and later in Charleston painted pictures while earning a living as an undertaker. He has been associated with Aaron Douglas in the mural at Fisk University.

Palmer C. Hayden, a native of Widewater, Va., has two water scenes in oil on exhibition which are particularly pleasing to the layman who looks for beauty rather than the strange effects that modern artists delight in. M. G. Johnson, of New York, interprets Negro spirituals through the medium of color. His "water boy" is a study of a convict road camp in the Georgia hills. He was winner of the Otto H. Kahn prize at the Harmon Foundation exhibit in 1928.

Albert A. Smith earned his way through the study of art by playing the banjo. His work has been exhibited at the Paris salon and he is winner of awards under the Harmon Foundation, the Chaloner prize, the Tanner medal and the Suydum medal. An etching of a "Corner in New York" is very pleasing, while "My Bunk" realistically depicts a trench dugout, and "Dancing Time" is alive with color and action.

"Herb Doctor," by F. C. Alston, of St. Louis, is an interesting study of a venerable practitioner of home-made remedies. "Aunt Zebbie's Garden," by W. M. Farrow, of Chicago, is a picture one can happily live with, and so is "Gulls at Morning," by Allen R. Crite, of Boston. "Meditation," by Melvin G. Johnson, is an excellent study, and "Martinique Youth," by A. J. Motley, to the layman is admirably done. An artist would doubtless select other pictures from the group for comment, but this list was chosen for comment by one who knows nothing of art.

Some excellent photography of real beauty is displayed with the exhibit. The Richmond public library has co-operated in making the exhibit a success by lending a collection of prints from famous painters of the middle ages and the sixteenth century. The library has also lent a collection of books on art and several books of wood cuts, and one example of tooled leather work in book binding.

White friends are invited to view the exhibit, which is open without admission fee.

Charlotte, N. C. Observer
Thursday, May 28, 1931

CLASSY WORK BY STUDENTS.

Through the courtesy of Banks Cates, head of The Observer Printing Company, we have received two examples of modern accomplishment in the printing art, in the 1931 Annual of the Central High School, in Charlotte, and a similar work by the Art Club of Johnson C. Smith University. Aside from the fine example in engraving and printing and uniqueness of cover design, these two publications give demonstration of student talent of high order. The Annual of the Central High is historical in nature, the theme having been built around the Mecklenburg Declaration of Independence, with an entertaining history of Mecklenburg County by Miss Julia Alexander, other outside help having been extended by Colonel Baxter Davidson. The Annual carries many pictures of Mecklenburg scenes and incidents, the art work being entirely contributed by the students, the work of The Snips and Cuts staff being of particular admiration. The seniors of the Central High have left a literary memorial that should be the pride of the school. The dedication by Ruth Alice Grover, the editor-in-chief, is to the signers of the Mecklenburg Declaration of Independence.

It was but a year ago that the students of the Johnson C. Smith University organized an Art Club, and negro possibilities in that line have abundant demonstration in the art work that constitutes their Annual. It is worth noting that these negro artists have on exhibition an interesting display of art subjects, including a number of life-size portraits.

The talent of the students has enabled The Observer Printing House to get out two works of such particular merit and attraction that they will be entered in the coming National contest as an example of school Annual editing, designing and printing.

In The World Of Art
By
JAMES LESESNE WELLS
Winner of 1931 Harmon
Award in Art

Future Of The Negro In Art

All of the facts mentioned last week make it a comparatively perfect day for the commercial artist whether white or colored. One may no doubt wonder what chance

the Negro has in this scheme of things. Permit me to express my personal belief. Without any wild fantasy, I firmly believe that the Negro has now, and will have in the future as open a road to success as any other races. In many cases I feel that his race will serve as an asset rather than a handicap. Let me point out by partial analogy his success in music, the stage and literature. It is no doubt that the Negro has something definite to express, though it might not at all differ from the contribution of other races, it will probably differ in degree of intensity. This is not fiction to stimulate and encourage. It is a fact which is being recognized daily by critics. Those Negroes who have ventured into the fields of commercial art are succeeding according to their merits. Aaron Douglas is one who has done well in the field of book decoration. There are others and would be more if they tried hard enough.

As a book decorator the Negro has a wealth of material from which to draw. There is not only his slave background or his reminiscences of the land of Fetish Africa, but there is the Africa of antiquity which is rich in subject matter. The great African kings and their wars, etc., all to be used as book designs, mural paintings and even textile designs—material that has been overlooked by designers of the past. In our use of motifs especially for murals and book decorations we need to search for material that will not only interpret our social order, but that will reflect the more agreeable fragments of our past history. I do not mean that the Negro is to restrict himself to some self sufficient type of art produced only by Negroes for Negroes. That kind of isolation is hardly possible, in such a complex civilization, and if possible would hardly be of benefit to the Negro or to his white brother. Our problems are increasingly similar to the problems of any other racial group. We have homes to build, books to decorate, etc. What we need is a capacity for analyzing esthetic problems in a fundamental way so that we can apply its principles to these ordinary problems of life. All these things we need, and now that the Negro's genius has been awakened I look forward to the day when he will be able to adequately express himself in this fashion correlating his talents to all phases of life in creating forms whether of house chairs, pictures or what not. Not necessarily Negro

art, as something fundamentally different from any other racial art, but art that has a functional basis

Noted Artist To Design Poster

Placard For Welfare Educational Campaign to Be Drawn by Allan Randall Freelon, Philadelphia, Pa.

By BERNICE DUTRIEUILLE
PHILADELPHIA, Pa., June 11—Allan Randall Freelon, art supervisor (assistant to the art director) of art education in Philadelphia Public Schools, painter and etcher, is to make poster for the Welfare Federation Educational campaign, which is this year to be the precursor of the annual contribution drive.

Really, it is most amazing how such awfully busy people manage to find the time to "do things." Take our own Mr. Freelon for an instance, not only has he his regular school duties, but in addition to having had a book plate accepted for the new Pedagogical Library, he has just emerged from an art exhibit at Hampton Institute, which was by no means a minor feature is that school celebration of its 65th anniversary and commencement; is now in the midst of a one man exhibition of oils and etchings, at Frankfort avenue and Clementine street, and is at the same time preparing for an allied display in the very near future.

Yet, despite full knowledge of the foregoing, the interviewer did not hesitate to approach the artist upon the topic of the poster. . . . After all, it is the busy people who "know what it's all about."

Would Mr. Freelon submit sketches for a poster suggesting the nature and extent of the work of the Welfare Federation among our group? Would he, indeed! Why, he would be happy to do so! An instantaneous response.

Enthusiasm, that's what wins! That's what carries one through harassing, drudging moments of dull routine: the artist's gift of the god's power to visualize a completed work before he has made one stroke of the brush. He foresees results, enthuses over it and works to achieve the desired end.

"I think," added Mr. Freelon very quietly, "that the idea of the Welfare Federation of having a colored poster to represent our own activities in the field of charity together with the emphasis placed upon the amount of cooperation and support given these agencies by them, is an excellent thing. It will prove to our group

that we do receive whole-hearted support from this organization, and we should in turn support it.

"I am in sympathy with the Welfare Federation because I think it is one of the few charitable organizations where the money given to the cause reaches the people for whom it is intended.

"Whether we admit it or not, without the Federation many colored organizations would have to curtail their activities or else close their doors.

"But the self-respecting Negroes have long since lost the attitude that they must accept all and give nothing in return. They want aid, and need it badly; they want positions for their trained men and women, and they will get these too, in proportion to the extent of their own cooperation and support, in return. They are realizing this and beginning to respond accordingly.

"Need creates a demand. The Welfare has found the need of another sympathetic worker in a very unique field, and has placed her. I congratulate them and the young women. To the support of both I am very happy to lend not only my moral cooperation, but my financial contribution, as well as my professional services!"

HIGH POINT, N. C.
ENTERPRISE

JUN 7 - 1931

THE NEGRO ARTIST WHO VISITED HERE.

Bringing James Weldon Johnson, negro secretary of the National Association for the Advancement of Colored People, to High Point Friday, the William Penn high school had the financial support and encouragement not only of the city school authorities but of the white civic clubs. Many white people heard Dr. Johnson, a man whose work has met the test he himself thinks should be applied to all creative artistry. He is not a good workman "for a negro" but a good workman.

That's how Johnson would have his fellow negroes meet judgment. He gives them good advice—to be self-respecting, to subordinate the colored man complex

and to concern themselves with contributions to civilization that are meritorious in the absolute.

This interesting visitor was born in the south, and we understand that he will return to the south next fall to become professor of creative literature at Tuskegee. He is a native of Jacksonville, Fla., but his parents moved to New York when he was very young and much of his life has been spent in that city. However, he was educated largely at Atlanta and in Alabama and for some years after maturity, he practiced law in Florida. He returned to New York 30 years ago to collaborate with his brother in writing for the light opera stage. He was for a period in the consular service.

His literary work includes the "Autobiography of an Ex-Colored Man" and several volumes of poetry which have served to win distinction for him. He has helped to collect and to treasure the negro spirituals of the south, and it is in character that he regrets that it was Joel Chandler Harris, a white man, rather than a negro who reduced to writing the negro stories of the Uncle Remus variety. Negroes who might have immortalized themselves by that kind of service were busy running for congress, he criticizes.

Lines from his verses in which he refers to the authors of the negro spirituals convey some idea of the imagery of his mind:

"Those black and unknown bards of long ago,

Who sang a race from blood and stone to Christ—"

This man whose spirit seems sweet points the way for his race and for every other to earn its place in the sun and in the respect and admiration of human society. He would have the negro's demand for recognition and fair treatment based on something more than the principle of human equality. He asserts that the negro has made a rich, important contribution to culture and urges him to strive to increase it. It's sound advice.

BEST OF NEGRO ART TO BE SHOWN HERE

Harmon Foundation Exhibition To Open For Week At State College

The biggest display of negro art exhibited in the South will come to Montgomery Monday, when the Harmon Foundation Exhibition of Works of Negro Artists will open at State Teachers College.

This traveling exhibition promoted by the Art Center of New York, has attracted considerable attention and favorable comment from art lovers throughout the country. It includes a varied assortment of about 50 collections, contributed by as many artists. Outstanding among these are: "The Lord Will Provide" by William E. Scott, "Roll, Jordan, Roll" by Edwin Harleston, two spirited Paris scenes, "In The Street" and "Jockey Club." On the canvas will appear "Dancing Time," "Silent Banjo," and "Sunday."

The Harmon Foundation is a philanthropic organization founded by the late William E. Harmon in 1922 for the purpose of encouraging and stimulating individuals to self-help. It gives recognition through awards to special ability and creative achievement among those persons whose work is little known.

The 50 pieces to be exhibited were selected by a jury, all of whom are outstanding in the field of art, from an original 300 articles entered by negroes from all parts of the country.

In having the exhibit appear here, and at the Birmingham and Mobile branches of the Summer school, President H. Council Trenholm invites any and all Alabama persons interested in such artistic works to take the occasion to view the exhibition in Paterson Hall during the week of July 6-11.

Art-1931

Mencken Says Artist Caught His Piety

NEW YORK. — (ANP) As Richard Reid, the famous Negro painter, put the finishing touch to the portrait of H. L. Mencken, the Baltimore Sage at Gumbly's studio, the ex-bachelor asked the permission of the artist to have a look at his likeness. — 3-31
"That's a fine job," said Mr. Mencken. "You've caught all my beauty but more of my piety."
Charleston, S. C., Evening Post
Friday, January 9, 1931

EXHIBITION OF PICTURES

Work by Miss Law, Dealing With Negro Life, at Art Gallery

In an exhibition of paintings dealing with negro life in the South, which is to open at the Gibbs Art gallery on Saturday, one has the chance to view a highly individual conception of the subject, and a happy one. Margaret M. Law, the artist, formerly of Spartanburg, who has a host of friends in Charleston and throughout the state, presents the negro in an atmosphere of sunshine. There is in her pictures a total lack of the over-done melancholy strain which is so often exploited, and which in this case is not missed. One is conscious instead of the happier aspects of the race, of its gentleness, its unselfconsciousness, its child-like faculty of enjoyment. The paintings are not, however, lacking in depth or character, and every section of the country, coming are handled in an entirely modern way. Miss Law's style is strong and sure, and she has captured that quality which is so inherent in her subject—rhythm. Her use of color is striking.

This exhibit came to Charleston from Columbia, where it was shown for several weeks. The group deals entirely with the life of the negro and depicts in a realistic and unaffected way everyday phases of his life. Most of the scenes are laid out-of-doors in the cotton field along the country road, in the yards of cabins. One of the most striking interiors shows a room almost entirely in shadow except for the vivid impression of sunlight and cotton fields through the one window, and the figure of a woman which seems to emanate wistfulness and patience. Outstanding among the collection are a roadway scene with a few figures plodding along, another called "The Watermelon Wagon," "Girl With Hoe," and

"Rhythm of Labor," which is particularly rhythmic and decorative in design.

Miss Law's work is well-known not only throughout the South but throughout the country. She is a native of Spartanburg but has had her studio in Baltimore for some time. Her etchings, aquatints and paintings of negro subjects have created much interest and comment. Of the two former, some of which were shown in an exhibit there, the Baltimore Evening Sun says, "Margaret Law's etchings and aquatints of negro subjects are the best things in the show." The New Haven Journal-Courier says of her work: "In these little figure paintings we come up against a temperament. With a palette knife, courage, and skill she tells a story in paint which is full of 'pep' and 'go.' To this should be added that the artist has understanding and the ability to tell her story in a simple and, therefore, convincing way.

The exhibit will be on view in the assembly room of the Gibbs Art building for two weeks beginning Saturday and it is hoped that Miss Law will visit Charleston during this period.

Negro Art Exhibit Opens At Tuskegee Institute

TUSKEGEE INSTITUTE, ALA., June 18. — (Special) — Sponsored by the Harmon Foundation of New York, an exhibition of negro art including oils, water colors, drawings, photographs and charcoal sketches was put on display in the Carnegie Library here today. It is a selection of the showing held at the Art Center in New York last February from which was chosen, by competent judges, the pictures that won the Harmon award and special prizes. The best negro art for 1930. The artists who have produced the pictures are negro men and women from every section of the country, coming mostly from metropolitan areas where they gain a livelihood, not usually with their art, but at such jobs as scrubbing floors, operating elevators, driving trucks, waiting on tables and the like.

For the past four years the Harmon Foundation has opened the opportunity for exhibition to this group of artists and this is the third year the traveling selection of the work shown in New York has been sent out. This is the first year that Tuskegee Institute has been listed among the places where the exhibits have been shown.



World-Price Photograph

LILLIAN DORSEY and Her Portrait of Self

Stamford Girl Is Kahn Art Prize Winner

2-21-31

An eighteen-year-old high school girl, Lillian A. Dorsey, of 17 Rosemark, Stamford, Conn., Monday, won the Otto H. Kahn prize of \$50 for a self-portrait, one of the paintings being shown at an exhibition of work by Negro artists at the Art Center, under the sponsorship of the Harmon Foundation.

James L. Wells, of New York, a member of the art department of Howard University in Washington, received a gold medal and a \$400 honorarium as the Harmon award in fine arts for the complete works of an artist. The Locke portrait prize of \$100 went to Edwin A. Harleston, an undertaker, of Charleston, S. C., for his painting, "The Old Servant."

Other prizes awarded were the

Arthur B. Spingarn prize of \$50, to Robert S. Pious, of 6352 Langley avenue, Chicago, for his "Portrait of Roland Hayes," and the commission prize of \$50 for photographic work, to James L. Allen, of 213 West 121st street, New York. The awards were made at the "varnishing day" reception on Monday at the Art Center.

Miss Dorsey, who captured the Kahn prize, was discovered by Maurice Sterne, who used her as his model for "A High School Girl," which received honorable mention at the Carnegie exhibition last fall. The young student, who will complete her high school course this year, began painting and drawing at an early age.

The exhibition, which includes the work of approximately fifty Negroes from all parts of the country, is part of the activities of the Harmon Foundation in connection with the William E. Harmon awards for distinguished achievement among Negroes. The exhibition will continue until the end of the month.

PASTOR PAINTER GETS HONORS IN ART EXHIBIT

By THOMAS WALLACE

NEW YORK, N.Y. — In the annual Art Exhibit fostered by the Harmon Foundation to stimulate achievement by aspiring Negro artists, February 16-28, the Rev. W. A. Cooper, pastor of the A.M.E. Zion Church, Dunn, N. C., was accorded "honorable mention" for his painting in oil, "The Vanishing Washerwoman." In the official report this picture was given a full page reproduction.

The Rev. William Cooper, in addition to his duties as pastor, finds time to teach as well as paint pictures. At the Four County Fair last fall his pictures were awarded 13 prizes in the Negro section of the exhibits. He had declined to exhibit among the white entrants, wishing to draw the attention of his own people to his work.

Mr. Cooper has had no training at all in art work under regular teachers; what he has accomplished has been done by his own innate genius and adaptability. This fact makes the award a very high honor inasmuch as all the other entrants in the exhibit under the Harmon Foundation had studied in various art schools and some of them had received instruction under masters.

He is a theological graduate as well as a registered lawyer in the state of North Carolina. His art work has received favorable comment from lovers of art of both races as well as from artists themselves. He plans to further develop his artistic ability under competent guidance.

Pitt, Doctor, Howard Grad, Exhibits Art at Carnegie

Dr. George Little, a Howard Medical School graduate, class of '29, is exhibiting his oil paintings on exhibition at the Carnegie galleries here.

The exhibition in which Dr. Little is taking part is being held by the Howard Medical School of F.W. Harlan, one of his paintings "The Brown Mother" is the subject of favorable comment. Dr. Little, a Howard Medical School graduate, class of '29, is exhibiting his oil paintings on exhibition at the Carnegie galleries here. The exhibition in which Dr. Little is taking part is being held by the Howard Medical School of F.W. Harlan, one of his paintings "The Brown Mother" is the subject of favorable comment. Dr. Little, a Howard Medical School graduate, class of '29, is exhibiting his oil paintings on exhibition at the Carnegie galleries here. The exhibition in which Dr. Little is taking part is being held by the Howard Medical School of F.W. Harlan, one of his paintings "The Brown Mother" is the subject of favorable comment.

Edwin A. Harleston, of Charleston, S. C., Negro artist, who assisted Aaron Douglas in painting the murals for the new library at Fisk University, has just been awarded, the Locke portrait prize of \$100 for his painting, "The Old Servant," which is being shown at the exhibition of the work of Negro artists at the Art Center in New York.

This showing, sponsored by the Harmon Foundation, and continuing through February 28, includes the work of approximately fifty colored men and women from all parts of the country. It is a part of the work of that organization in connection with an award in fine arts of the William E. Harmon awards for distinguished achievement among Negroes.

The recipient of the Locke prize is an undertaker in Charleston, and has studied at Harvard and at the School of the Museum of Fine Arts in Boston. He has, in addition to his prize painting, two other pictures—being shown at the New York exhibit.

The Charleston artist was in Nashville for several months last summer and after the completion of the Fisk murals, and before his return to Charleston the latter part of September, he did some portrait work here.

Lillian H. Dorsey, an 18-year-old school girl, of Stamford, Conn., who won the Otto H. Kahn prize of \$250 for a self portrait, will not complete her high school work until the year is out. She has been painting and drawing without definite instruction for sometime. Last summer her work came to the attention of the artist, Maurice Sterne, who saw that she had some teaching in art lines. She is the daughter of a nurse, and has earned money for several summers waiting on table and doing similar types of work.

The Arthur B. Spingarn prize of \$50 for work in black and white was given to Robert Savon Pious, of Chicago, for his "Portrait of Roland Hayes," the Negro singer who lived in Nashville at one time and attended college here.

The Harmon award in fine arts, covering the complete work of a single artist and consisting of a gold medal and \$400 honorarium, has been conferred on James Lesesne Wells, of New York, who is a member of the art department at Howard University, Washington, D. C.

HARMON ART EXHIBIT IN NEW YORK HIGH CLASS

NEW YORK, Mar. 5—Again the Harmon Foundation takes its annual place of prominence in the art world, particularly among the Negro art groups. At 65 East 56th street, at the Art Center, one saw an unusual display of paintings and sculptured works by Negro students, which opened February 16 and closed on the 28th, marking the fourth annual exhibit of the work of American Negro artists. On these walls we found presumably the best the race had to offer and, too, the worst from some people's point of view. A few of the artists are producing what is called modern art by some, Negro art by others, and still another group will name the same paintings primitive art. I imagine that one often wonders where one style ends and the other begins, and more often questions whether or not any such thing as modern art or Negro art or primitive art really exists. One seems to be a repetition or a slight variation of the other for better or for worse. These individuals who have mastered this type of work or means of expression have certainly started something; and by the looks of things have accomplished something, for they have positively walked away with the prizes. Nevertheless, some of the more conservative members have competed successfully and like the old forest oak, stand steadfast in strength, beauty and security.

I should like to emphasize the work of James Latimer Allen, who is in a class by himself and who is not only one of the race's finest photographers, but ranks among the best in the metropolitan area. All of the photographic work for this exhibition, including the catalogues, has been done by him. Having entered a few photographs in the exhibition it is not surprising that he received the honors for photographic work. He has done portrait studies of many of the leaders of the Negro race and prominent members of the white race and has had his work hung in such exhibits as those of the Carnegie Institute, Pittsburgh, and Rothemann Salon, London. He is now working as an independent artist. His accomplishments are remarkable, almost unbelievable, for a young

of only 23 years.

Other artists whose work were on exhibit are Frederick Cornelius Alston, Richmond Barthe, Ellis Blount, Cloyd Lee Boykin, Edward Jocelyne Brandford, William Arthur Cooper, Eugene Alexander Burkes, Allan Rohan Crite, Lillian A. Dorsey, William McKnight Farrow, Allan Freelon, Meta Warwick Fuller (sculpture), King Daniel Ganaway, William Thompson Goss, William Emmett Grant, John Wesley Hardrick, Edwin Augustus Harlewtton, Palmer C. Hayden, Malvin Gray Johnson, Sargent Claude Johnson (sculpture), William H. Johnson, Henry Bozemon Jones, Louis Mailou Jones, Vivian Schuyler Key, Benjamin Spurgeon Kitchin, Anzola D. Laird, Richard William Lindsey, Archibald John Motley Jr., Richard Bruce Nugent, Allison Lewis Oglesby, Phillip Leo Pierre, Robert Savon Pious, Nancy Elizabeth Prophet (sculpture), Dan Terry Reid, J. H. D. Robinson, Augusta Savage (sculpture), William Edouard Scott, Albert Alexander Smith, Mary Lee Tate, Daniel Norman Tillman, Laura Wheeler Waring, James Lesesne Wells, Richard Milby Williams, Arthur Glen Winslow and Hale A. Woodruff.

Organizations like the Harmon Foundation should be supported and encouraged and lauded to the skies; since through such mediums will many racial problems be solved. The effect and influence that they bring about are not confined to the art world. Already this organization has served as a field of expansion for such groups as the Art Students Club of New York, a group of Negro students thoroughly organized, self-supporting, and represented in this exhibition by Richard W. Lindsay, an ambitious young artist whose merit warranted the encouragement of his instructor at the John Herron Institute, Indianapolis. He attended the National Academy in New York. His works have received very favorable criticism and several of his paintings have been sold within the last few years through the influence of the Harmon Foundation exhibitions.

Let us hope that each artist and student will keep in mind that his ultimate goal should be to be a great artist among artists and not a great artist among only Negro artists.



BERNIE ROBYNSON

Negro Artist's Drawings
3-25-27 New
Used in Consolidated
Gas Co.'s Advertisements

A Negro messenger of the Consolidated Gas Company of New York has had the pleasure of seeing his own drawings appear in the newspaper advertisements of the company, it became known today. The messenger, whose name is Bernie Robynson, devotes virtually all of his time outside of office hours to his hobby of drawing.

His illustrations are now appearing in large size in the company's advertising in two of the city's Negro newspapers, The New York Age and Amsterdam News.

Robynson is a native of the South, having been born in Paris, Ky. His mother was a school teacher, and his father a postman. He attended school in Knoxville, Tenn., and spent one year at Knoxville College, after which he travelled through the South for some time, finally coming to New York in 1922.

His work has appeared in various Negro periodicals, including the Crisis Magazine. He has also done commercial art work for the Madam Walker Cosmetic Company and the Fuller Poster Company. He studied at the National Academy of Design, the Art Student's League, and the Associated Art School. Although a regular employee of the company,

Robynson is paid the same rate as other artists on similar work. At the present time, Robynson is a messenger on the main floor of the gas company's building at 4 Irving place. He resides at 4 West 130th street.

day. Some of the advanced students of art department of the A. & T. Normal the art department of Fisk assisted in School. The work of the school is along the minor details of the decoration.

Young Douglas, when he left Fisk applied arts. There are forty-five students at the Chicago Art Institute that are taking the course in mural decoration is on the walls of the instruction of Frances Thompson, graduate of the Chicago Art Institute.

library, in the four hundred thousand of the Massachusetts Institute of Technology, Boston.

The building that was dedicated in November and erected by the General Educational Board of Rockefeller Foundation.

Fiak University holds annually an art exhibition of the work of the art students of the university and the work of the Negro in art from other sections of the country. The purpose of these exhibitions is to encourage Negro talent in all branches of art.

These exhibitions are held annually in April. The Herman Foundation of New York sends out, at this time, an exhibition of the best work of the Negro artists from all sections of the country. Most liberal prizes are offered for the best work.

Perhaps the most outstanding and best known Negro artist is H. O. Tanner, who has lived for a number of years in Paris, France. He received his training in Paris and is greatly influenced by French art. He is a painter of religious subjects and has done excellent work under the influence of the French impressionistic school.

developed marked talent in some of the art students.

Mr. Goodrich studied four years in the Detroit Institute of Fine Art and received his teacher's training in industrial and applied art at Harvard University.

The primary object of art instruction in the Fisk University course is to establish a cultural school to train teachers in art in the South. So far the university has not a course in the industrial art, but students have done with marked success in original design, in the applied arts and in furniture.

In the new library building, recently erected on the campus of Fisk University, a former student of the university, Aaron Douglas, painted a mural decoration, depicting the history of the Negro from the time that he came to America from Africa up to the present.

The art students of Fisk University and the Tennessee Agricultural and Industrial State College will view the master exhibition held under the auspices of the Nashville Museum of Art at the Institute, at the Institute Monday at 2:30 p. m.

The exhibit will continue until the latter part of the week, when it goes to Marion, Ohio.

It has been the custom of the Nashville Museum of Art to invite the presidents of Fisk University and the Tennessee Agricultural and Industrial State College attend all the important exhibitions held by the museum.

The art department of Fisk University, under the instruction of J. W. Goodrich for the past eight years,

visit

Afternoon

Negro Art Students
Poster Exhibit M